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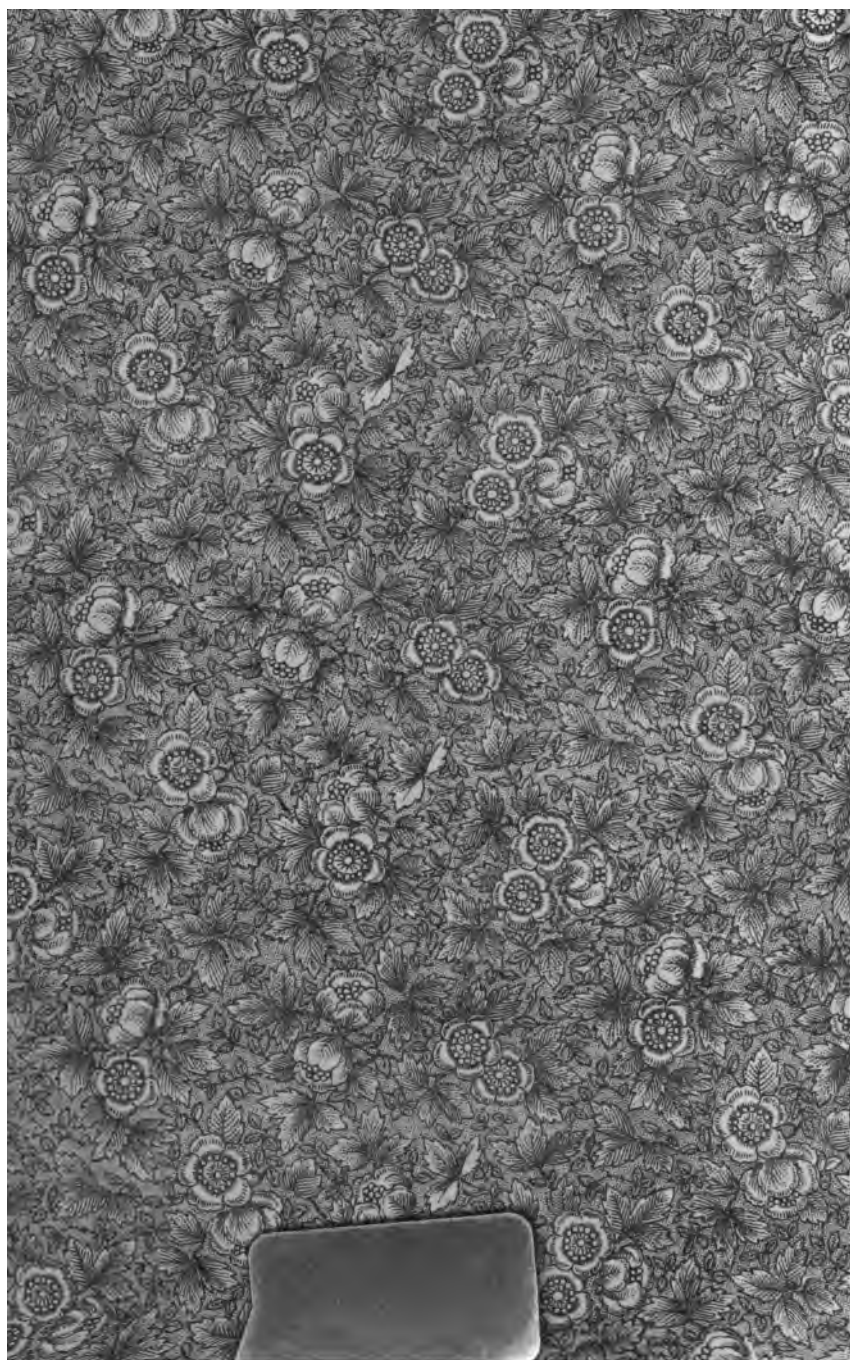
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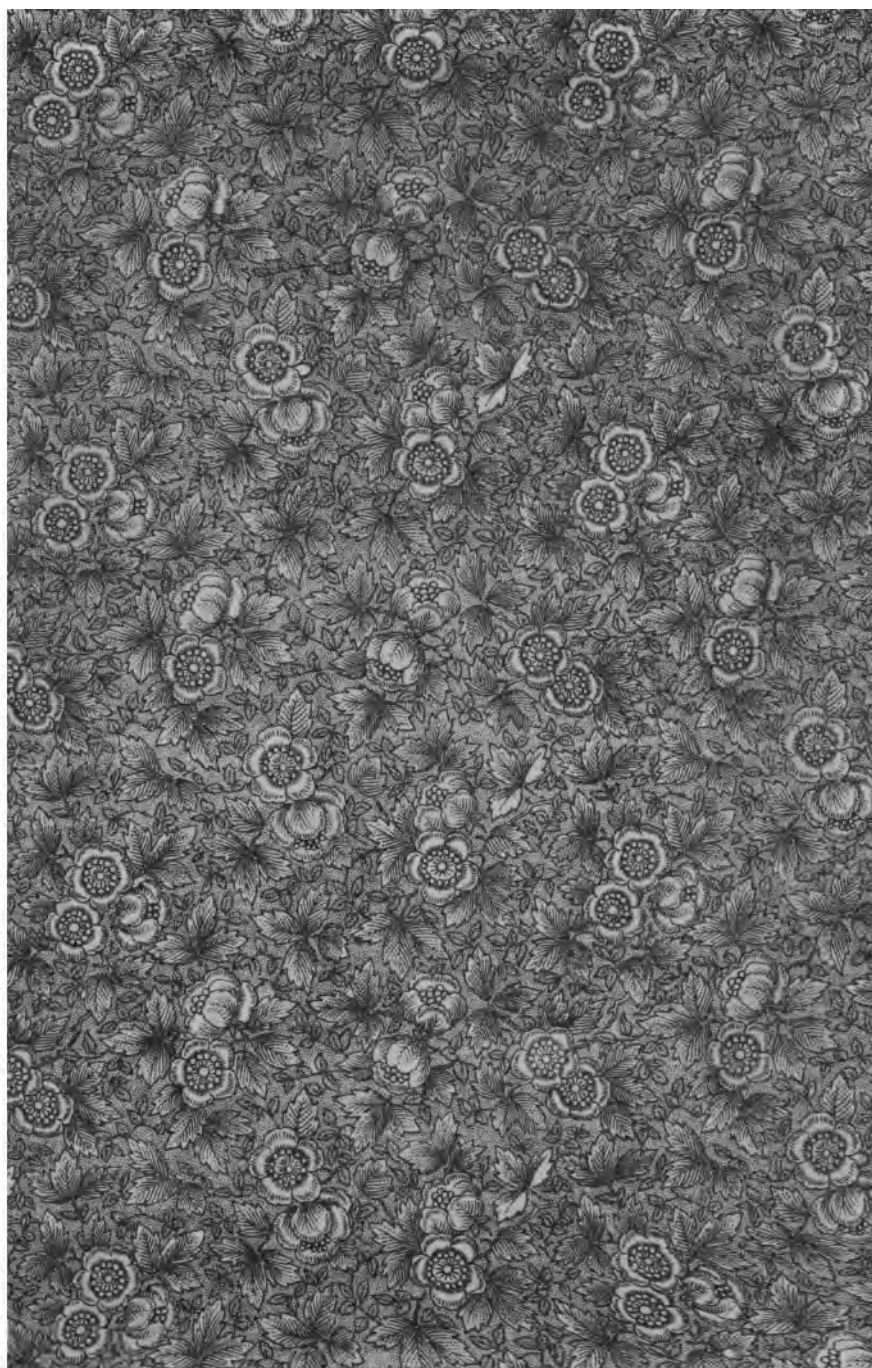
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ELEMENTARY
HISTORY OF MUSIC

144
f. 64







ELEMENTARY
HISTORY OF MUSIC



ITALIAN LUTE-PLAYER. 16th Century.

ELEMENTARY HISTORY OF MUSIC

BY
N. D'ANVERS
AUTHOR OF "ELEMENTARY HISTORY OF ART," ETC.

NEW EDITION

EDITED BY OWEN J. DULLEA



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PREFACE.

WHEN a new edition of the *Elementary History of Music* was called for, the Author, N. D'Anvers, was seriously ill, and the work was therefore intrusted to the present Editor.

In the course of a careful revision, many additions have been made; thus, the early history of music in Italy—most important in connection with the growth of the opera and the oratorio, and with the rise of monodic music—has been re-written, and an endeavour has been made to render it clearer by a classification of the composers under the various schools to which they belong. A similar course has been adopted with regard to the history of English music, which it was felt required ampler consideration. Again, brief notices have been added of many composers, such as Lotti, Corelli, Hasse, Graun, and Cherubini, without mention of whom no musical history would be complete.

O. J. D

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ELEMENTARY HISTORY OF MUSIC.

INTRODUCTION.—THE ELEMENTS OF MUSIC.

THE study of the history of Music involves the consideration of an art differing in its most essential characteristics from Architecture, Sculpture, and Painting, which appeal to the senses through the eye, whilst Music is emotional, appealing to the feelings through the ear. The exact position of music in the scheme of the Fine Arts has never yet been defined, nor is there any agreement with regard to the true limits of musical art. There can, however, be no question that music is the most expressive language of the soul, or that it represents the beautiful by means of sound as painting does by means of lines and colour. Music embodies and represents the emotional life of the mind and heart as no other art can : every shade of feeling finds its most natural and fitting expression in music ; yet, in spite of its apparent licence, the art of music is bound by laws as strict as those which govern architecture, and which none but the greatest geniuses can infringe with impunity.

The theory of musical sounds is founded on the science

of acoustics, into the principles of which it is not within the province of this book to enter. It must, however, be stated that sound is the effect of a series of undulations of the air striking upon the ear, and that when these undulations take place in a uniform and regular manner—to speak scientifically, when they are isochronous—a musical sound called a *note* is produced. The *pitch* of such a note is in exact proportion to the number of vibrations produced in a given time. The difference in pitch between any two notes is in musical language an *interval*. Any succession of musical sounds or notes constitutes *melody*; but a melody, to be pleasing to the ear, is dependent on time and rhythm. The simultaneous sounding of two or more notes produces a *chord*, and a succession of such combinations of sounds constitutes harmony. A chord is called a *concord* when it does not require to be followed by another combination of sounds in order to produce a sense of rest or finality on the ear. A *discord* is a chord which requires to be resolved, or followed, by a concord so as to produce the sense of completeness.

It is not necessary in a work like the present to enter into the details of musical notation, or to explain the various signs and symbols which serve to represent music. All this is but the artificial language of music, and it will be sufficient, therefore, to enumerate the leading varieties of musical compositions, and to relate the main facts of the History of Music.

Musical compositions are for the voice, or for instruments, or for the voice accompanied by instruments. Musical instruments are either wind instruments—such as the clarionet, the organ, and the flute; stringed instruments—such as the pianoforte and the great family of the

violins; or instruments of percussion—such as the drum, the cymbals, etc.

The chief forms of vocal music are generally classed as church music, dramatic music, chamber music, and national music. Church music includes the *chorale*—music to which rhythmic hymns are sung; the *anthem*—literally, music sung by two opposite choirs, but now applied to music set to words, generally of the Psalms or other parts of the Bible, and sung as part of Divine worship; the *motet*, and the *offertory*—sung at certain portions of the Roman Mass; the *requiem*—a solemn service sung for the repose of the dead; and above all, the *oratorio*—a sacred composition partly dramatic and partly epic, the words of which are frequently taken from the Bible. This highest form of sacred music includes *recitatives* (*i. e.* music set to words of a declamatory character), duets, trios, quartetts, choruses, &c. The accompanying instrumental music of oratorios is generally produced by an orchestra (*i. e.* a combination of stringed, wind, and percussion instruments), with or without an organ. Dramatic music includes every variety of vocal music accompanied by action. That kind of opera in which singing takes the entire place of speech is the highest form of secular dramatic music, as the oratorio is of sacred.

Under the head of vocal chamber music may be named the *madrigal*, that is, music written for three or more voices, without instrumental accompaniment, in the old polyphonic style; the *glee*, and the *part-song*, the counter-parts in the modern monodic style of the madrigal. Two terms are here employed, which may fittingly be here explained. By *polyphony* is meant that kind of music which came to perfection in the sixteenth century, and in

which each of the various parts or voices has a melody of its own, co-equal in value; the laws of counterpoint being employed to weld them into an harmonious whole. The term *monody* is applied to that class of music in which the melody is allotted to one part or voice, the other parts being employed to supply the accompanying harmony. This style had its rise in the beginning of the seventeenth century, and its development has continued to the present day. The following passage from an able modern writer aptly describes the difference of the two styles:—“Of a chord, as an isolated fact, the old masters took little account. They were not harmonists at all in our sense of the word, but contrapuntists; laying melody upon melody, according to certain laws, but uncognisant of, or indifferent to, the effects of their combinations as they successively came upon the ear. Their construction was horizontal, not perpendicular. They built in layers, and their music differs from most of ours as a brick wall does from a colonnade.”*

Instrumental chamber music is of various kinds, such as solos, duets, trios, quartetts, etc., for various instruments. In all instrumental music, the *Sonata* occupies a most prominent position. Many works not so styled, but which are called duets, trios, quartetts, etc., are really sonatas. A somewhat detailed description of this musical form is therefore necessary. It is composed of from three to six movements. The first is generally in an *allegro* (*i. e.* quick) time, and is occasionally preceded by a short introduction in a slower time. This latter is, however, quite outside the general scheme of the first movement, on which the composer expends his deepest thought and science. Its

* Hullah, “*History of Modern Music.*”

subjects are thoroughly worked out in accordance with definite laws. The second movement is usually in a slower time, and is invested with much sentiment. The third movement is generally a *Scherzo* (anglicé, a jest) or a Minuet with Trio, and by its lightness and playfulness forms a pleasing contrast to the deeper emotions raised by the previous movement. The finale, while perhaps lacking as a rule that amount of scholarship which is bestowed on the first movement, is nevertheless worked out with such fulness and animation as to render it a fitting termination to the work. Mention should also be made of the *rondo*—so called from the original subject coming round repeatedly in the course of the composition: it frequently forms the concluding movements of a sonata; the *concerto*—a composition to show the skill of the performer on some particular instrument, accompanied by a full orchestra or other instruments; the *capriccio* and the *fantasia*—terms which were formerly more restricted, but are now applied to compositions not bound by regular form.

The chief compositions for the orchestra are the *symphony* and the *overture*. The symphony is the very highest form of instrumental music, and consists of from three to six movements, constructed in accordance with the sonata form. To prevent misconception, it should be borne in mind that the term symphony is sometimes freely used to designate the instrumental introductions and conclusions of vocal compositions. Overtures are introductory compositions for a full orchestra, employed as prefaces of operas, oratorios, etc., and generally harmonise with the work of which they form the prelude. During the present century, the term "Overture" has frequently been applied to independent

orchestral works, written for the concert room. They are cast in the form of the first movement of the Sonata, and are generally descriptive, or intended to illustrate some train of ideas.

Before quitting this part of the subject, it is necessary to mention two very important forms of musical composition written either to be performed alone, or to form part of larger works: *Fugues*—compositions in which the different voices or parts do not begin together, but chase or follow each other at intervals, each one repeating the subject in turn, but at a higher or lower pitch; and *canons*—compositions in which one voice or part has a melody which is strictly imitated by another part at a short distance throughout the entire work.

I.

MUSIC AMONGST ANCIENT NATIONS.

IN one sense music may be called the earliest, in another the latest, of the fine arts. Music, in its crude rudimentary forms, existed in the inflections of the human voice, the dash of the waves upon the shore, or the song of birds, as soon as the material world came into existence. It may be called the universal language of humanity, the mother-tongue of every sentient human being, intelligible to all who have ears to hear, and needing no interpreter in its direct appeal to the emotions. On the other hand, modern music, as represented by the great works of Beethoven, Mozart, or Mendelssohn, is an art of recent growth, numbering not more than four hundred years.

Music was probably vocal only until the discovery of Jubal, "the father of all such as handle the harp and organ" (Genesis iv. 21), that instruments might be constructed to give more forcible expression to musical sound. The "harp" alluded to in the verse quoted above is supposed to have been of the kind of lyre used amongst the Egyptians in very remote ages; and the "organ" was probably merely a bundle of reeds played upon with the mouth, such as is now known by the name of Pan's-pipe. After this first mention of music in the Holy Scriptures, there are constant indications of the use of musical instruments amongst the Hebrews: the triumph-song of the children of Israel on the overthrow of the Egyptians

was accompanied by the music of the timbrels or tambourines of the women led by Miriam; the walls of Jericho fell down at the blast of the trumpets; and the glorious Psalms of David were sung with the accompaniment of the harp or lyre, the dulcimer and psalteries (instruments belonging to the lyre or harp *genus*), cymbals (small basin-shaped instruments of percussion, made of brass, producing a ringing sound when struck together), the sackbut, or trombone (a large deep-toned double trumpet), and many other instruments.

The music of the Hebrews attained to its fullest development in the ornate Temple services under Solomon, and it is considered by many writers that traces of it are to be found in the music, now commonly known as Gregorian, adapted by S. Ambrose and S. Gregory to the service of the Church.

That the Egyptians were acquainted with music, and made use of musical instruments, is proved not only by the allusions to the practice of the art in Herodotus, but also by the numerous representations of singers with instruments which occur in the mural bas-reliefs. The harp and flute, with a jingling instrument peculiar to Egypt called a sistrum, were in use as early as the fourth dynasty; lyres, with seven or five strings, in the twelfth; and drums, trumpets, tambourines, cymbals, etc., in the eighteenth.

The Greeks numbered music amongst the sciences, and studied the laws of sound. It was also an important accessory to their drama.

In Greek plays, such as the tragedies of Æschylus, Sophocles, and Euripides, a leading part was played by the chorus—a band of singers and dancers, who remained on

the stage throughout the performance of a play as witnesses or spectators, and intoned poetry in the pauses between the scenes. This poetry had reference to the subject represented, and the music was probably of the simplest description, the musical element being entirely secondary to the dramatic. Sometimes the chorus was sung antiphonally—that is to say, in alternate verses, by different divisions of



Fig. 1.—Greek Harp and Lyres.

the chorus, the divisions moving from side to side of the stage. Hence the terms now in use of *strophe*, which originally meant the dancing or turning of the chorus from one side to the other of the stage; and *antistrophe*, the turning back again of the chorus. The word *orchestra*—now employed to denote the band itself, or the position occupied

by musicians in modern concert-rooms, theatres, etc.— was the name given to the place assigned to the chorus in Greek theatres, and is derived from a Greek word signifying “I dance.”

The Romans, who were wanting in imaginative genius, borrowed their music, as they did their architecture, sculpture, and painting, from the Greeks and Etruscans. The foreign slaves and freedmen of Rome were the chief musical performers in the times of the Empire.

II.

MUSIC IN THE MIDDLE AGES.

MODERN European music is a totally different thing from that which was practised amongst the ancients, and centuries of development were required before the great tone system of the classical period was built up. There had been no need, in the matter-of-fact practical life of the ancient Greeks and Romans, for any complex means of expressing deep emotion; and it was not until the Roman Empire had been overthrown, and some kind of recognition accorded to the converts to Christianity, that the first germs of Christian music struggled into life. So long as the Christians lived in daily fear of their lives, meeting secretly in the gloomy catacombs round Rome, there was but little chance of their being able to work out any adequate means of art-expression; but the new emotions excited by the doctrines of Christianity craved some new mode of utterance—some more articulate expression than pictorial art, cold and lifeless at the best, could supply; and simple melodies, borrowed partly from the Hebrews and partly from the Greeks, appear to have been sung even in the catacombs.

By the time of S. Ambrose (340—397 A.D.), the music of the Church had fallen into a state of chaos, and it was under that prelate that a simple kind of ecclesiastical music known as the Ambrosian Chant was introduced. It was based on a system of four scales, or *modes* as they were

called, derived from the music of the ancient Greeks, and which began and ended on the notes now known as D, E, F, and G. To these four modes, Gregory the Great (born about the middle of the sixth century) added four others, to which again subsequent musicians added at least four more. It was on this basis that the science of music rested in the Middle Ages.

No further great advance was made in the course of the next three centuries, although Charlemagne is known to have patronised musicians, and to have invited Italian singers to his court. In the eleventh century, however, arose Guido Aretino, a Benedictine monk, who did much to regenerate music, and is said to have been the inventor of modern musical notation. The circumstances which led to this invention have been very differently related, but the generally received version appears to be that, when singing a hymn to the honour of S. John the Baptist, with other members of his monastery, the gradual ascent of the opening sounds of each line in the three first verses struck him as admirably suitable for the nomenclature of the ascending notes of the musical scale.

The following are these now famous lines, the first syllable of each line being sung one note higher than that which preceded it:—

*“ Ut queant laxis
Re - sonare fibris
Mi - ra gestorum
Fa - muli tuorum
Sol - ve polluti
La - bii reatum,”* etc.

To *ut*, *re*, *mi*, *fa*, *sol*, and *la* : *si* was added by Guido to

represent the seventh note of the scale. *Ut* was subsequently changed to *do*, and for a very long period these seven syllables, to which the term *Solfeggio* has been given, have been used for teaching singing. Their equivalents in ordinary musical notation, applied to the key of C, are C, D, E, F, G, A, B, but they may be applied to other keys, with *do* always representing the key-note.

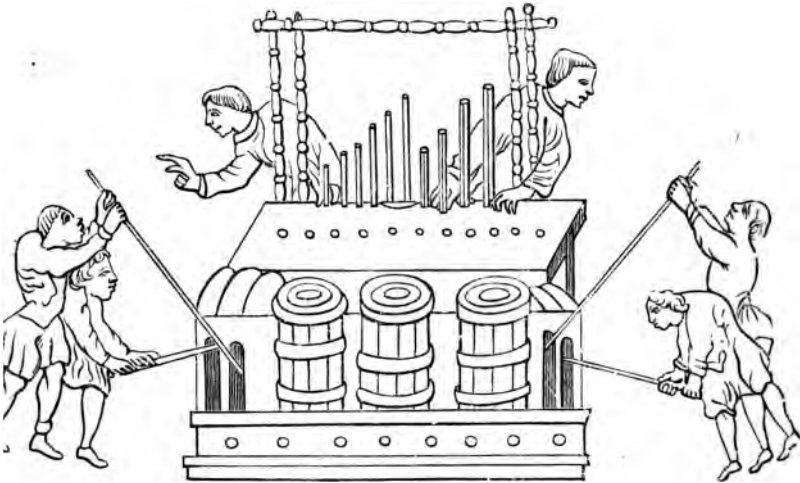


Fig. 2.—Organ, 12th century. (MS. Psalter, Trinity College, Cambridge.)

The close of the twelfth and beginning of the thirteenth centuries formed the golden age of the troubadours and minnesingers, when their songs were no rude ballads, but fine lyrical poems, nobly expressive of the ideal and exalted chivalry of the day. With its decline—between 1250 and 1290—a corresponding falling-off took place in the poetry of the troubadours, and the art of song fell into the hands of the guilds of master-singers, who did little to further its progress.

Franco of Cologne, who is supposed to have flourished in the thirteenth century or even earlier, deserves here a passing mention. He appears to have been the first to indicate the difference in the duration of notes by differences of form in their symbols, and he is also said to have introduced sharps and flats, together with other improvements in musical notation.



Fig. 3.—Regal, or Portable Organ, 15th century.
(*From a painting in the National Gallery.*)

The invention of the organ, or rather its development in the fifteenth and sixteenth centuries (Figs. 2 and 3), exercised a most important influence; and at the close of the fifteenth century both sacred and secular music were gradually advancing, although only the foundations of the science were yet laid.

III.

MUSIC IN THE NETHERLANDS, IN ITALY, AND IN FRANCE, IN THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES.

It was in the Netherlands that the trammels of scholastic conventionalism were first thrown off, and a successful attempt made to combine musical science and musical art. As early as the thirteenth century, a certain Adam de la Hale, who was educated in the Netherlands, produced some counterpoint writing. He was, however, far beyond his age; and the first of the Flemish or Belgian School was really Guillaume Dufay (died 1432), who settled at Rome, and became a singer in the Papal chapel. He was succeeded amongst others by Ockenheim, or Okeghem (died 1513), first chaplain to Charles VII. of France, and afterwards Treasurer of St. Martin, Tours; by Josquin Desprès, who held an honourable position at the court of Louis XII., and was one of the most distinguished musicians of his time; by Adrian Willaert, who migrated to Venice, where he founded a great school, and became chapel-master of St. Mark's; by Arcadelt, for some years singing-master to the boys at St. Peter's, Rome; and by Goudimel (1510-72), who established the first music school at Rome, and had the honour of being the master of Palestrina. Greater than any of these, however, was Orlando di Lasso (in his native tongue Roland de Lattre), of Mons, in

Hainault (1520—1594), who, taking up the work begun by his predecessors, carried the science of counterpoint to marvellous perfection, astonishing all Europe with his wonderful sacred and secular compositions. From 1556 till his death, he held a position of much honour at Munich, being chapel-master to the Duke of Bavaria, by whom he was treated with great distinction. He and Palestrina are universally allowed to have been the greatest musical composers of the sixteenth century; and his works, of which the psalm "In convertendo" and the hymn "Jam lucis arte sidere" are favourable specimens, are masterpieces of musical science. He was the last of the great Flemish masters, and after his death Italy and Germany successively took the lead in the art of music.

It will have been noticed how many of the Flemish masters settled in Italy, and Italian music owes much to their influence. This is very apparent in the group of composers known as the Roman school, the greatest of whom, Giovanni Pierluigi da Palestrina (about 1524—1594), occupies an exceptionally high position with regard to the history of music. It was mainly due to his influence that music was retained in the service of the Roman Church. Such grave irregularities had grown up in the character and performance of the music used in divine worship that the Council of Trent passed a strong resolution as to the necessity for reform. Thereupon Pius IV. in 1563 appointed a congregation of cardinals to consider the subject, and by them Palestrina was commissioned to produce a mass which should form a model for future writers of church music. In response, he wrote three masses—one of which, for six voices, was the world-famous mass subsequently christened by him "Missa Papæ Marcelli." Not-

withstanding the fame which he gained by this, and many other noble works—his life was a continuous outpouring of song in the service of the Church—his career was passed amidst straitened circumstances. He was created composer to the Pontifical Choir, and held one or two other offices, but the maximum regular emoluments he ever received from these posts did not exceed thirty scudi per month. Palestrina was the first musician fully to combine musical science with musical art, and to write such music as would bring out and intensify the meaning of the words to which it was allied. There is no doubt that his masses saved sacred music from a decline which appeared imminent, by establishing a type of composition far superior to anything which had before been attempted. His “*Stabat Mater*,” composed for performance in the Sixtine Chapel, is considered as one of his masterpieces, and would have sufficed to immortalise him had he written nothing else.

Amongst the successors of this great master must be named Gregorio Allegri (1580—1662), whose “*Miserere*,” written for two choirs, one of four, the other of five voices, has won him a world-wide reputation, and is still sung in the Sixtine Chapel in Passion-week. This wonderful composition, in spite of its simple structure, takes rank among the most original of the works composed at the period under notice, on account of the intense sadness by which it is pervaded, the admirable arrangement of the voices, and the perfect agreement between the music and the accompanying words. Festa (died 1545), well-known by his “*Down in a Flowery Vale*”; Luca Marenzio (died 1599), who produced a great number of excellent madrigals, many of which have been translated and become

familiar to English ears; the two Anerios; and the two Nanninis were also prominent amongst the Roman school.

Mention should here be made of Tommaso Ludovico da Vittoria (about 1540—1602), who, though Spanish by birth, belongs to the Roman school, of which he is one of the brightest ornaments. He held various musical appointments in the churches at Rome till about the age of fifty, when his fame caused him to be summoned to Spain by Philip II., who conferred on him a post in the Royal Orchestra. His works are chiefly masses and motetts for from four to eight voices.

At this period it becomes necessary to consider the rise of two of the most important forms of musical art, the oratorio and the opera, in which some of the greatest musical inspirations have been cast. San Filippo Ner (1515–95), the founder of the Order of the Oratorians, was accustomed to have the week-day services in his Oratory at Rome prefaced and concluded by a selection of popular hymns. To these “*Laudi Spirituali*,” as they were called, Palestrina and Giovanni Animuccia (died 1571) contributed. Occasionally, a modification of the ancient “mysteries,” interspersed with singing, was introduced. After the death of Neri this custom was extended, and in 1600, what may be called the first oratorio, “*La Rappresentazione dell’ Anima e del Corpo*,” by Emilio del Cavaliere, was produced.

Amongst those who contributed most to the amplification of the form thus initiated by Cavaliere were Carissimi and Stradella. Giacomo Carissimi, born towards the close of the sixteenth century, most probably received his musical training in the Venetian school—of which more anon. His reputation was acquired in Rome, where he resided


during the greater part of his life, and held the post of chapel-master in the German church of S. Apollonaris. In his works—of which “Jephtha,” “Daniel,” “Jonah,” and “Job,” are the chief—he made great advances in his treatment of the orchestra and of the recitative.

Alessandro Stradella (born about 1645), a great Neapolitan musician, also contributed largely to the development of the oratorio; his “San Giovanni Battista,” composed in 1676, has been very highly praised by musical critics, and he exercised an important influence upon the great composers of the eighteenth century. In addition to his oratorios, Stradella composed an opera, and numerous minor works. His romantic life and tragic death have, however, contributed almost as much to his fame as his musical genius. Being engaged to give music-lessons to a young lady with whom a Venetian nobleman was in love, he won her affections himself, and married her. The rest of his life was spent in wandering from place to place with his wife, pursued by the hired assassins of the enraged Venetian, who, after more than once missing their prey, finally murdered the unhappy pair in their bedroom at Genoa (about 1681).

Side by side with the music of the church a secular music was developed, guided at first more by the ear than by science, but slowly advancing, both in melody and harmony, as the true relations between musical art and musical science became recognised. At first simple vocal melodies, such as have become national in various countries, were all that were required. The old intimate connection between the song and drama, at which we hinted when speaking of music among the Greeks, appeared to be dissolved; but with a cessation of the wars of the Middle



Ages, and the re-establishment of a settled society, the long-parted arts met once more, and from their union sprang the modern opera. The earliest existing example of a drama with which music is interwoven is the comic "Li Gieus (le jeu) de Robin et de Marian," by Adam de la Hale, already referred to. In the fourteenth and fifteenth centuries there appear to have been various attempts in this direction, but no great advance is perceptible till the end of the sixteenth century. About this time, several Florentine literati formed themselves into a body, with the object of reviving the musical declamation of the Greeks. Amongst the works produced under their auspices were, "Il Conte Ugolino," a setting of a scene from Dante's "Divina Commedia," by Vincenzo Galilei (the father of the great philosopher), a pastoral called "Dafne," written by the poet Rinucci and set to music by Peri, followed by the tragedy of "La Morte di Euridice," by the same authors, assisted by Caccini, brought out at the theatre of Florence in 1600. Somewhat later Claudio Monteverde (1568—1643) composed his "Orfeo," for which an orchestra of thirty-six performers was required. This opera was but one of many others composed by Monteverde; and to the representation of his "Proserpina rapita," in the palace of a senator of Bologna, is mainly due the popularisation of the opera, its success having suggested to Ferrari and Manelli the idea of performing operas before mixed audiences. There is still one point in which Monteverde has even greater claims to remembrance than in connection with the rise of the opera. He may be looked upon as the founder of monodic music. However elaborate and beautiful may have been the structure raised with infinite pains and science by the great polyphonic writers, there was one



point in which their music fell short. In saying this, it is not wished to depreciate the composers themselves—more learned and scientific musicians than Orlando di Lasso and Palestrina have perhaps never existed—but the failing was inherent in the style itself. It was the want of expression and dramatic force which gave the fatal blow to polyphony. The rise of the oratorio and opera intensified the feeling of this deficiency. To supply it was the object of many composers at the commencement of the seventeenth century, and the greatest of these pioneers into the then unknown land of monodic music was unquestionably Monteverde.

Returning to the general history of Italian music, it is convenient to consider the various composers in certain groups or schools. These groups often coincide in point of time, but they are so homogeneous, and possess such well-defined characteristics, that it leads to a much clearer conception of musical history to follow this classification. Mention has already been made of what is known as the Roman school, of which Palestrina was the chief ornament. The Venetian school now claims attention. It will be remembered that amongst the Flemish composers who migrated to Italy in the sixteenth century was Adrian Willaert. To him the Venetian school owes its origin, and the following are amongst the chief composers by whom he was succeeded. To begin with the polyphonic writers, there are A. Gabrielli (1510–86), the pupil of Willaert, and a noted contrapuntist; G. Gabrielli (1557–1613), the nephew and pupil of A. Gabrielli, successively organist and choir-master of St. Mark's, Venice, who is best remembered by his "Magnificat" for double choir; Zarlino (1519–90), another organist of St. Mark, and author of the celebrated treatise "Istitutioni Harmoniche"; Claudio

Merulo (1533—1604), organist at Venice and Parma, whose organ works show a considerable advance from the polyphonic to the monodic system; and Giovanni Croce (1560—1609), a pupil of Zarlino, who is celebrated for his motetts and madrigals.

The later Venetian school may be said to have been founded by Gasparini (1665—1727), “maestro di coro” at the Ospedale di Pietà, Venice, who wrote both for the church and the stage; and Lotti (1667—1740), whose influence was very great, and who, besides writing for the church, also composed madrigals, operas, and oratorios. His celebrated “Miserere” was composed for St. Mark’s, Venice—of which he was successively organist and chapel-master—where it has since been annually sung. Amongst their successors were Marcello (1686—1739), whose “Psalms” obtained for him a wide reputation; Caldara (1678—1768), for many years chapel-master to the Emperor Charles VI. at Vienna, and who wrote both operas and oratorios; and Galuppi (1706—1785), who was chiefly noted as an operatic composer.

An important group of composers, known as the Bolognese school now claims attention. Its founder was Colonna (1640—1695), a composer of much sterling music, and four times President of the then newly-founded, but afterwards famous, musical academy at Bologna. He had many celebrated pupils, amongst whom were Buononcini (died 1750), the rival of Handel in England; and Clari (1669—1745), who wrote much excellent church music, besides a fine collection of vocal duets and trios. Pistocchi (1659—after 1717) deserves especial mention, not as a composer, but as the founder of an academy where singing was first systematically taught, and which produced many

renowned vocalists. Two other names remain to be noticed in connection with the school of Bologna: those of Perti (1661—1756), who, during a long and honourable life, wrote several operas and much sacred music; and Martini (1706—1784), known as “Padre” Martini, whose reputation as a scientific musician was European.

The early Roman school of Palestrina exercised great influence on vocal music: it was reserved for what may be called a second Roman school to exert a corresponding influence on the development of purely instrumental music. The pioneer in this great movement was Arcangelo Corelli (1653—1713), to whom belongs the credit of freeing instrumental music from its subservience to vocal music, and of rendering it an independent means of musical expression. His first collection of sonatas for two violins, violoncello, and cembalo, was published in 1683 at Rome, where he passed a life of honour and repute, and formed a numerous school of pupils. Space will only permit of mention being made of two: Locatelli (1693—1764), who wrote some good sonatas and concertos, and settled at Amsterdam; and Geminiani (1680—1761), the greater part of whose life was spent in England.

There remains one other school—the most important in numbers, and, excepting the Roman school, in its influence—that of Naples. Its founder was Alessandro Scarlatti (1659—1725), a native of Sicily, who may be said to have led a new departure in music. His works, which are very numerous,—including one hundred and seventeen operas, several oratorios, and a great variety of church and chamber music,—are characterised by boldness and fertility of invention, purity of style, and especially by his knowledge of harmony and counterpoint. It was owing to his scientific knowledge

of music that Scarlatti made great advances over his predecessors in the monodic school, who, in breaking away from old traditions, had also cast aside the science which had been the glory of the polyphonists. Scarlatti invented new forms of the recitative, but his greatest claim to remembrance is as the inventor of the original form of the *aria*, with the *Du Capo*. His son Domenico Scarlatti (1685—1757) was the best player on the harpsichord of the day, and contributed greatly to the development of instrumental music by his sonatas, well-conceived compositions with melodious subjects.

Of Scarlatti's actual pupils, Durante (1684—1755) was among the most celebrated. He was a clever composer and a good teacher. His works are all of a sacred character—such as masses, psalms, anthems, and hymns, and are usually without orchestral accompaniment. Although perhaps wanting in originality, they are remarkable for a certain grand severity of style. Under the influence of Durante the compositions of the Neapolitan school acquired a strictness, a regularity, a severity of harmony, so to speak, which had not before characterised them; and he is universally considered to have been the best instructor of his day.

Another of Scarlatti's pupils was Leo (1694—1746), joint organiser with Durante of the Neapolitan school in the eighteenth century. The works of Leo have been very highly praised by Handel; equal to Durante in the grandeur of his style, he excelled him in inventive power; and in addition to much sacred music of a high class—such as the “*Ave maris stella*,” the oratorio, “*Santa Elena al Calvario*,” and the “*Miserere*” for a double choir—he produced several operas of considerable excellence.

There is one more of Scarlatti's pupils to be named, J. A. Hasse (1699—1783), who, though a German by birth, belongs by his music to the Neapolitan school. He spent many years at Dresden, conducting and composing operas, of which during his life he wrote more than a hundred, besides oratorios, masses, and various other works.

Perhaps the most important name about this period is that of Giambattista Pergolesi (1710—1736), one of the last great Italian composers of sacred music. Pergolesi, finding melody constantly sacrificed by a too rigid adherence to scholastic rules, which threatened to check entirely the development of originality and individuality, endeavoured in his works to lay aside conventionalism, whilst remaining true to the great principles of music. His complete success in the aim he had set himself was not, as is often the case, recognised until after his death. His career opened favourably—his first work, "San Guglielmo d'Aquitania," an oratorio, being well received; but his grand operas, "L'Olympiade," "Il Flaminio," etc., were not understood, and his life was embittered by the narrow-minded criticism and bitter slanders of his contemporaries. Of Pergolesi's numerous works, all of which are remarkable for easy grace of style and sweetness of expression, "La Serva Padrona" bears the palm amongst the operas, whilst among the sacred music, the "Stabat Mater" is the finest, and ranks amongst the masterpieces of sacred music of every age. It is full of the tenderest, most pathetic feeling, and breathes forth love and pity in every line. It stands alone amongst the numerous compositions on the same subject by Palestrina, Allegri, Haydn, or Mozart, resembling none of them in style or character; it is a powerful dramatic work, full

of passionate expression. Next in importance to Pergolesi is Jommelli (1714—1774), one of the most brilliant composers of the Neapolitan school, whose works are characterised by dramatic expression, refinement of feeling, and nobility of style, and who has been called the Gluck of Italy; he produced numerous operas, of which the "Armida" and "Iphigenia in Aulis" are among the best, and various sacred compositions of high excellence—the "Miserere," for two voices, his last work, being in every respect a masterpiece.

The name of Piccinni (1728—1800), a pupil of Leo and Durante, brings us to the latter half of the eighteenth century, when music in Italy was almost entirely operatic, and the old school of sacred music founded by Palestrina was rapidly declining. Piccinni was but twenty years of age when he made his *débüt* as a dramatic composer; and his masterpiece, "La Cecchina, ossia La Buona Figliuola," the fame of which quickly spread over Italy and Europe, was produced at the age of thirty-two. "Didon," an opera of later date, is scarcely, if at all, inferior to "La Cecchina," and both are alike remarkable for the grace and sweetness of their melodies, the suitability of the accompaniments, the variety of the rhythm, and the general harmony of the whole. It would exceed the limits of a handbook to enter into the details of the hot controversy as to the respective merits of Gluck and Piccinni, which so long agitated the Parisian critics: suffice it to say, that Piccinni, though now acknowledged to rank lower than his great German rival, must ever hold a high position amongst operatic composers.

Amongst the other operatic composers of the Neapolitan school must be named Sacchini (1734—1786), another

pupil of Durante, whose industry and fertility of imagination were alike marvellous. His numerous operas—of which the “*Ædipus*” and the “*Cid*” are among the principal—are chiefly distinguished for the tender pathos of the airs and the general purity of the style. No less illustrious was Cimarosa (1749—1801), whose opera “*Il Matrimonio Segreto*” is the only one of all the Italian works of this class produced in the last century which still retains a place on the stage of the present day; he was a man of wonderful imaginative genius, and his numerous comic operas are alike characterised by brilliancy, force of effect, and richness of invention. Paisiello (1741—1815) wrote many operas—of which “*Il Re Teodoro*,” “*Nina o la Pazza d’Amore*,” and “*La Molinara*,” are among the principal—which are chiefly remarkable for the beauty of the melodies and purity of the accompanying harmonies.

Before leaving the Italians, it is necessary to speak of four composers who have not been classed with any of the schools just mentioned, and who exercised an important influence on instrumental music. These are, Frescobaldi (born 1587), a great player on, and composer for, the organ, for which he wrote many canzonas and toccatas, and amongst whose pupils was Frohberger, one of the founders of the great German organ school; Tartini (1692—1770), a great violinist, and composer of the celebrated “*Trillo del Diavolo*,” who settled at Padua, where he taught many pupils; Clementi (1752—1832), the author of a number of sonatas for the pianoforte, which Beethoven preferred even to those of Mozart, and which had a great influence on pianoforte music; and Viotti (1753—1824), who may be considered as the father of the modern violin school.

As was natural, the rise of the Italian opera exercised a most beneficial influence on the art of singing, and in the eighteenth century a number of great vocalists arose, amongst whom were Carlo Broschi (called Farinelli), Caffarelli, Regina Mingotti, Bernacchi, and Faustina Bordoni, who married Hasse, the composer. The first three of these singers were pupils of Niccolò Porpora (1686—1767), one of the greatest of singing-masters, and who is also sometimes considered as the co-founder with A. Scarlatti of the Neapolitan School.

In the fifteenth and two following centuries a great improvement took place in the construction of organs, and the names of the Antignati family of Brescia stand out as famous organ-builders. With the development of the organ coincided that of the violin, which was brought to perfection by the Amati of Cremona, the yet greater Stradivarius, and the Guarneri and Ruggieri families, in the seventeenth century. An illustration is here given of the Viola da Gamba, an early member of the great family of bowed and stringed instruments. The improvement of instruments exercised a most important influence, and gave a great impetus to the production of purely instrumental music.

During the eighteenth century the culture of music declined in Italy and passed to Germany; but before tracing the progress of the art in its new home, the composers of the French school who flourished in the seventeenth and eighteenth centuries must be briefly noticed. The first French musicians of eminence were Chambonnières (about 1610—1670), a composer for the clavecin, a forerunner of the pianoforte; Couperin (1668—1733), another writer for the clavecin, for which he wrote an excellent "Methode," and whose works exercised a considerable

influence on J. Seb. Bach ; and Cambert (1628—1677), the true founder of the French lyrical drama, although his fame



Fig. 4.—VIOLA DA GAMBA, 17th century.

has been eclipsed by the Italian Lulli, his contemporary

and rival. The Abbé Perrin was the first to obtain royal sanction for the performance of musical dramas in Paris; and the opera of "Pomona," the joint production of that ecclesiastic and Cambert, was the first regular opera performed in Paris. Lulli (1633—1687), an Italian by birth, settled in France early in his career, and partly owing to his talents and partly to court favour, exercised a great influence on French music. Taking up the work began by Cambert, he produced a great number of operas,—such as "Amadis," "Roland," etc.,—which, owing to their dramatic power, were well-suited to the French taste, and long maintained a great reputation. To Lulli, the Overture owes its invention, and on the model thus formed by him the preludes to both operas and oratorios during the next hundred years were written. An important name at this period of French musical history is that of Lalande (1657—1726), the best French composer of sacred music of his age, well known by his magnificent psalm, "Beati quorum," which is characterised, as are all his compositions, by intense religious fervour. Rameau (1683—1764), the greatest French musician of the eighteenth century, contributed—not only by his compositions but by his writings on harmony, works of great scientific research—to the development of music in France. His "Castor and Pollux," a tragic opera in five acts, considered his masterpiece, contains a chorus which has been very greatly admired. He also left some good clavecin music. As not unworthy French contemporaries of the Italians already noticed, must be mentioned Philidor (1726—1795), author of many comic operas, but now chiefly remembered as an authority on chess; Schobert (1730—1768), the composer of some pleasing clavecin

sonatas; Gossec (1733—1829), the first French composer of symphonies—antecedent even to Haydn—who produced compositions of every variety, and did much to improve instrumental music in France; Monsigny (1729—1817) the composer of several operas distinguished for their melodic grace, of which “Le Deserteur” is the best; Grétry (1741—1813), a celebrated writer on music, and the author of many fine operas, of which “Richard Cœur de Lion” is his masterpiece; Dalayrac (1753—1809), who in his comic operas was the predecessor of Boieldieu and Auber; Lesueur (1763—1837), a composer of original genius and independent spirit, whose works include some of the best sacred music of France, and are characterised by boldness of conception and grandeur of style; Méhul (1763—1817), one of the founders of the French School of the present century, whose numerous operas—of which “Joseph” is considered the best—are written in a grand and elevated style; and Della Maria (1768—1800), who gave promise of great talent, but died just as his reputation had become established.

The French and Italian composers of the latter part of the eighteenth century do not, however, rank with the men now about to be noticed. Italy, whilst retaining the gift of melody, allowed the science of music to be neglected; and the talents of the French composers were chiefly devoted to a single branch of musical art, the opera. It was consequently reserved for Bach, Handel, Gluck, Haydn, Mozart, Beethoven, and others of the great German school, to carry on and perfect the work so gloriously commenced by the composers whose labours have been briefly sketched in the foregoing pages.

IV.

MUSIC IN GERMANY UNTIL 1750.

GERMAN music received its first impulse from abroad. When the earliest germs of a national music began to show themselves in Germany, the Flemish had already made great advances in the art, and the Italian school was exciting the admiration of all Europe. It was the Italians who first revealed to the Germans the wonders of the world of sound, and unlocked the mysteries of melody and harmony. The Germans, however, did not long remain imitators; but carrying on the work begun by their teachers, built up a national school, the members of which, for boldness of conception, purity of style, richness of invention, and depth of expression, have never been surpassed.

The commencement of the German school of music may be said to date from the extensive use of chorales in congregational worship at the time of the Reformation. The distinctive beauty of the German hymnology consists in the indivisibility of the music and the words for which it is composed. Martin Luther, an enthusiastic lover of music, did much to encourage the growth of the chorale, translating Latin hymns which had long been in use in the Roman Catholic Church, and generally setting them to tunes already popular and many of them secular, with such slight modifications as were necessary to suit them to the new metres. The sixteenth and seventeenth centuries

formed the golden age of German hymnology, when all that was best in chorales of foreign origin was absorbed (so to speak) into the German system of music, and the greater number of the beautiful hymn and psalm tunes now in use in Germany and England were produced in their present form.

It would be impossible here to give any detailed account of the German composers of chorales who preceded Sebastian Bach, the great master whose name is so inseparably connected with German sacred music. Suffice it to say, that the names of Johann Eccard (1553—1611), a pupil of Orlando di Lasso, and Johann Crüger (1598—1662), stand out prominently from many others who contributed to the building up of the German hymnology. About the middle of the seventeenth century, a change is noticeable in the music of the church; the improvement in organs, flutes, violins, etc., led to the growth of a school of instrumental music. First, vocal secular music, accompanied by instruments, and then the opera, were introduced into Germany from Italy; the two countries dividing the honour of perfecting orchestral music. Heinrich Schütz has been called the father of the German opera; and the libretto of the first German opera was a translation by Martin Opitz of the “Dafne” by Rinucci and Peri, already alluded to. As was natural, this advance in secular music was accompanied by a corresponding decline in the simple chorale; and in the latter part of the seventeenth and the beginning of the eighteenth centuries the hymn-tunes produced were of an altogether inferior character to those of the Reformation period. This was, however, more than atoned for by the rise of the sacred cantata, and the oratorio.

The close of the seventh century witnessed the birth of

two great German musicians, each of whom attained a world-wide reputation in his own day, and will live for ever in his works. Johann Sebastian Bach (1685—1750) and Georg Friedrich Handel (1685—1759) may be said to have ushered in the classical period, and were the immediate precursors of Haydn, Mozart, Beethoven, Spohr, and Mendelssohn.

Johann Sebastian Bach, born at Eisenach on the 21st March, 1685, was one of a large family of musicians, each of whom attained to eminence in some branch of the art of music. Left an orphan at the age of ten years, he received his first lessons on the clavichord from his elder brother, Johann Christoph Bach, an organist at Ohrdruff. His natural genius was so great that he rapidly mastered the elements of music, and eagerly turned to the compositions of the most celebrated men of his day, such as the Frobergers, the well-known organists and writers of organ-music, and many others. It is related that, being unable to obtain permission from his brother to learn some compositions which had fascinated his youthful imagination, he stole the book containing them, and copied them by moonlight in his own room. Unfortunately his deceit was discovered; the copy made at so great a cost was taken from him, and he did not recover it until the death of his brother, which occurred soon afterwards. Being left destitute by this event, Bach entered the choir of St. Michael's, Luneburg, as a soprano singer, devoting every spare moment to the cultivation of the organ, which was always his favourite instrument, and constantly journeying to Hamburg to hear the playing of Reinken, a celebrated Dutch organist. In 1703, when only eighteen years of age, the young musician entered the court of Weimar as a

violinist; and in the following year became organist to a church at Arnstadt. Here he zealously employed himself in mastering every branch of music. He procured the works of all the best organists, and zealously studied their construction. Not content with this, he obtained leave of absence to visit Lubeck for the purpose of listening to the performances of the celebrated organist, Dietrich Buxtehude, and studying his manner of playing. In 1708 he went as court organist to Weimar, where during the next few years he produced his chief organ works. His fame was now established, and in 1723 he was appointed cantor at the Thomas Schule at Leipsic, an office with which his name will ever be associated. In 1747 Frederick the Great invited him to Potsdam and treated him with marked distinction. As was so often the case with great musical composers, too close an application to study resulted in the loss of Bach's eyesight. He died on the 28th July, 1750, from an apoplectic seizure.

Great as was Bach's reputation during his life, it has become far more widespread in the present century. When living he was chiefly known as a player on, and composer for, the organ, and not until he had passed away did the full extent of his wondrous genius become adequately appreciated.


His works are mostly of a sacred character. With the exception of Handel, he has absolutely no rival in this class of composition. In his works the stately fugue reached its fullest development. His sublime "Matthew Passion Music"—written for two choirs and two orchestras—and the great B Minor Mass are amongst the most wonderful musical creations in existence; and his church cantatas, organ works, clavecin music, etc., are all alike



remarkable for scientific construction and grandeur of style. In his works chorales are frequently introduced, interwoven in such a manner with the body of the composition that they appear to form part of it, whilst they are in reality but modifications of hymn-tunes already in existence. It is to the zeal of his sons and pupils that we are indebted for the preservation of the manuscripts of Bach's numerous works. With characteristic modesty he kept all his productions under lock and key, and appeared to have no desire for their publication. Complicated and elaborate as they are, the compositions of Bach are becoming more and more fully appreciated as musical science advances. The enthusiasm of Mozart at the close of the eighteenth century, and that of Mendelssohn later on, did much to spread the knowledge of them in Germany; and the formation of two societies for their study and practice in London has to some extent naturalised them in England; the performance of the "Passion Music" in Holy Week has become a regular institution in London of late years.

Three of Bach's sons deserve mention as musicians of considerable power: Wilhelm Friedemann, a reckless and dissipated genius, whose works, even with his wasted talents, would have won him a high reputation under any name but that of his illustrious father; Carl Philipp Emanuel, the creator of the modern sonata, whose works had a great influence on Haydn; and Johann Christian, known as the English Bach, from his long residence in London, who wrote several fine operas.

Georg Friedrich Handel (1685—1759), the great master of oratorio, though a native of Germany, spent so large a portion of his life in England that we are almost justified in claiming him as a fellow-countryman. He has been called



the Milton of music—his sacred compositions resembling, in their sublime imagery and massive grandeur, the poems

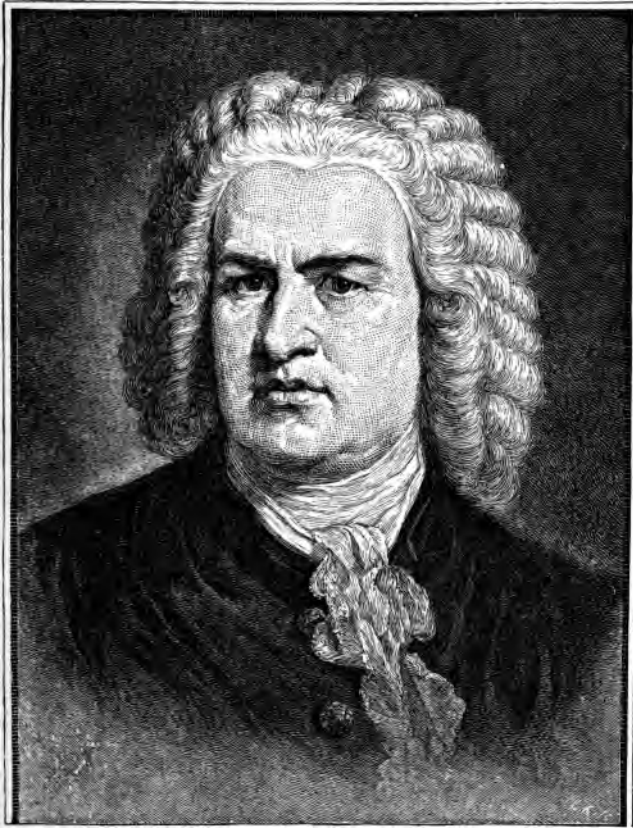


Fig. 5.—Johann Sebastian Bach.

of his great predecessor. Handel, like Bach, met with considerable opposition in his early endeavours to study

music. In his day music was not cultivated in Germany as it now is, and, though Italian professors were honoured, native composers were held in but slight esteem. It is related that Handel, when a boy, was kept away from school lest he should there learn music, and that his only instrument in his early years was a dumb spinet, on which he taught himself to play. At seven years old, however, an unexpected incident led to the discovery of his great genius. When on a visit with his father to the Duke of Saxe Weissenfels, he obtained access to an organ, and his performance being overheard by the Duke, that prince persuaded his father to have him educated as a musician. He became the favourite pupil of his master,—the great organist Zachau of Halle,—for whom he composed a motet every week. On the death of his father in 1697, Handel was compelled to earn his own livelihood, and for some time held a situation as violinist in the orchestra of the Hamburg theatre. He soon, however, rose to the position of director, and composed his first opera,—“*Almira*,”—quickly followed by “*Nero*,” “*Florinda*,” and “*Dafne*.” He then spent some time in Italy, where he published several operas which were very greatly admired; but his best works were produced in England, which he visited for the first time in 1710. On the arrival of Handel in London, he found the enthusiasm of the English for Italian music at its height; and his first opera—“*Rinaldo*”—was written with a view to pleasing the public taste, and was brought out at a theatre which occupied the site of the present Haymarket. It contained the famous air “*Lascia ch’io pianga*,” which is still as popular as ever, in spite of all the changes which music has undergone since its production. “*Rinaldo*” was followed by other operas produced

by him while acting as an operatic manager, which venture resulted in severe pecuniary loss. It was in his oratorios,



Fig. 6.—Georg Friedrich Handel.

however,—most of which were not composed until much later,—that Handel excelled all his contemporaries. Of

these works, "Deborah," "Athaliah," "Israel in Egypt," "The Messiah," "Samson," "Judas Maccabeus," "Joshua," "Solomon," and "Jephtha," are the principal. They were all produced between 1733 and 1752, when the great master's career was drawing to a close, and some of them after the blindness which saddened his declining years had fallen upon him. The "Israel in Egypt" and "The Messiah" are generally considered the finest works of the class ever produced, but all his oratorios are alike remarkable for grandeur and solemnity.

Handel attended a performance of his "Messiah" on the 6th of April, 1759, and died on the 14th; he was buried in Westminster Abbey. During his long residence in England he exercised an important influence on music. His hasty temper involved him in frequent quarrels; but his readiness to forget and forgive, and his generous eagerness to aid those less fortunate than himself, won him a place which he still retains in the affections of his adopted countrymen.

As distinguished contemporaries of Handel and Bach, must be named Karl Heinrich Graun (1701—1759), in his lifetime chiefly known as singer and opera composer, but now best remembered by his "Te Deum," and the oratorio "Der Tod Jesu"; Pepusch (1667—1752), adapter of the famous "Beggar's Opera"; Kuhnau (1667—1722), one of the most learned musicians of his day, and the predecessor of Bach in the office of Cantor at the Thomas Schule, Leipzig; Matheson (1681—1764), with whom Handel fought a duel at Hamburg; Krebs (1713—1780), a composer for the clavicin and the organ, who was esteemed by Seb. Bach as his best pupil; and Eberlin (1716—1776).

Handel and Bach occupy an exceptional position with regard to the development of the German school of music.

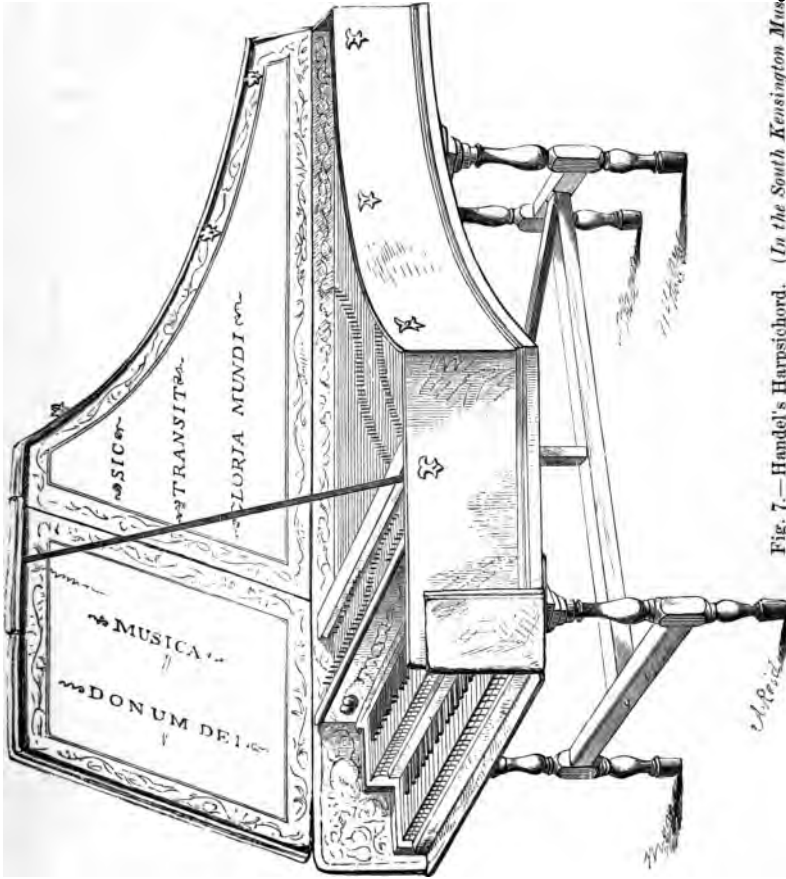


Fig. 7.—Handel's Harpsichord. (In the South Kensington Museum.)

Both men of the highest genius, and true reformers, they stand like advanced sentinels at the threshold of the golden

age of music. It was theirs to lead the way and open up the promised land to their successors; but before that land was reached they had passed away, and other men entered into their labours. With them closes the transition period, during which the old tonality had been superseded by a uniform system, and musical art and musical science had become blended into one harmonious whole. It was not until the second half of the eighteenth century,—which was for music what the early part of the sixteenth was for painting—that the full results of that wonderful and mysterious union were manifested.

V.

MUSIC IN GERMANY IN THE CLASSICAL PERIOD.

THE golden age of German music coincided with that of literature, and the great musicians of the classical period were the contemporaries of Goethe, Schiller, and Richter. As has been seen, sacred music attained its fullest development in the works of Bach and Handel in the early part of the eighteenth century; we now find secular, operatic, and instrumental music making a corresponding advance.

Gluck, Haydn, Mozart, and Beethoven, form a group of distinguished German composers, each of whom was endowed with the greatest genius, and with a versatility seldom if ever equalled, and never surpassed.

Christoph von Gluck (1714—1787), who has been called the father of the modern opera, was the son of a gamekeeper, and was born at Weidenwang in the Upper Palatinate. He learnt the rudiments of music partly in the Jesuits' College at Komotow and partly at Prague. It was in the latter town that the exceptional talent of the future composer of the world-famed "Orpheus" was first discovered. He was however looked upon merely as a performer on the violin and organ, etc., and it is probable that he did not himself yet recognise his own creative power. In 1736 the young musician determined to go to Vienna, whence, owing to the friendship of Prince Lobkowitz, he was enabled to go to Italy, where his musical education

was completed under the Italian Sammartini. During four years spent in Milan, Gluck produced no less than eight operas—in none of which, however, did he give proof of any of his distinctive excellences. It must be remembered that, although a great German national school of sacred music had been founded by Bach and Handel, secular music in Germany was still almost entirely under Italian influence, and the early works of Gluck were produced in accordance with the public taste. They were eminently successful, and led to an invitation to London from the proprietors of the Haymarket Theatre. The acceptance of this invitation was the immediate cause of Gluck's disenchantment; a chance remark of Handel's after the representation of the "Fall of the Giants," an opera in the Italian style, opened the young composer's eyes to the mistake of copying Italian works, and revealed to him the necessity of complete harmony between the words and music of an opera. The suggestions of Dr. Arne, the great English composer, and a flying visit to Paris, where Rameau's operas, with their wonderful recitatives, were being performed, appear to have completed the work. Returning to Vienna by Hamburg and Dresden, he set himself resolutely to the study of his new ideas. After 1750 he spent some years in Italy, producing various operas, in which a decided advance is perceptible; but it was not until 1762, when he had become acquainted at Florence with the great poet Calzabigi, author of "Orpheus and Eurydice," "Alceste," and other dramas, that he composed his great operas of "Alceste," "Paride e Elena," and "Orfeo," in which his simple, noble, and exalted style was fully developed, and the power of his great lyric genius displayed. In them the music and poetry were welded into

one harmonious whole ; and their production on the stage was the commencement of the movement which resulted in the overthrow of the meaningless and artificial style which

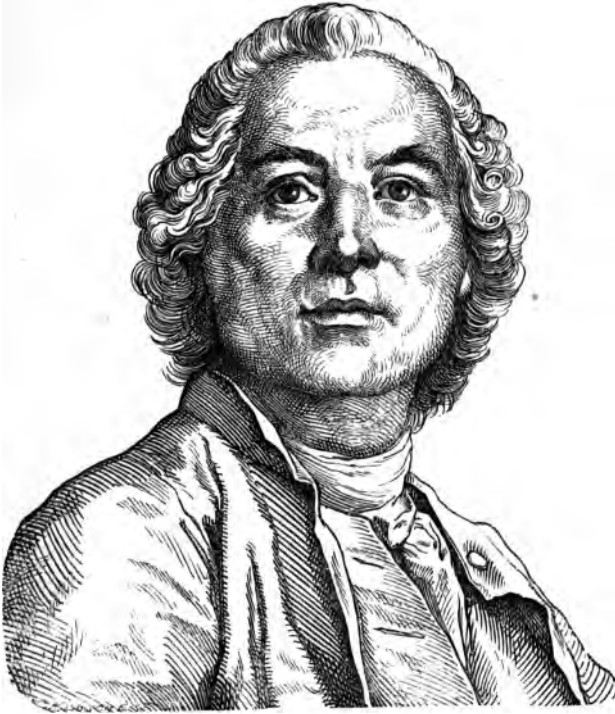


Fig. 8.—Christoph von Gluck.

had so long been admired. The “Orpheus” and “Alceste” were performed at Vienna, and met with great success, but it was in Paris that their author enjoyed his greatest triumphs. In 1774 the opera of “Iphigenia in Aulis” was

brought out in that city, under the patronage of Marie Antoinette, the former pupil of Gluck. It was received with acclamation, and was performed one hundred and seventy times in the course of two years. From this date until 1779, Gluck carried all before him, and was the idol of a large section of the Paris aristocracy and populace. His rival Piccinni was powerless against him: but in 1779 his "Echo and Narcissus" was performed in Paris and entirely failed to achieve success. This sudden reverse appears to have been a heavy blow; he retired to Vienna in the following year, and, after seven years of inactivity, died suddenly of apoplexy.

Gluck was in every sense an artist, and his distinctive merit consists in his having broken through the blind imitation of the Italian style which prevailed in his day. In his own words, his purpose was "to restrict music to its true office—that of ministering to the *expression* of the poetry without interrupting the action." In his works, every tone is in exact harmony with the meaning of the word which accompanies it, and he may justly be said to have combined the melody of the Italian school with the powerful recitative of the best French masters. He exercised a most important influence alike on his contemporaries and his immediate successors.

Franz Joseph Haydn (1732—1809), who has been called the creator of the modern symphony, was the son of a wheelwright, and was born at the village of Rohrau, on the borders of Austria and Hungary. His great talent for music was manifested at a very early age, and he was admitted into the choir of the cathedral of St. Stephen's, Vienna, when only eight years old, remaining there until he was sixteen, when the breaking of his voice lost him

his place. For a short time, the young genius lived in a miserable attic, with an old harpsichord for his only companion. He did not, however, waste his time : he studied diligently, especially devoting himself to the works of Fux and Emanuel Bach. By degrees, employment of one kind or another sprang up ; and he was fortunately introduced to Porpora, the celebrated and eccentric Italian singing-master, who long held despotic sway over the musical world of Vienna. Besides playing his accompaniments, he performed various menial offices for the great man, and in return received from him some instruction in composition. In 1752, Felix Curtz, director of the theatre at Vienna, struck by the beauty of a serenade composed by Haydn, commissioned him to write the music for a libretto of his own—"Der neue krumme Teufel"—and was so delighted with the result that he gave him one hundred and fifty florins for his composition. Three years after, Haydn produced his first quartett for stringed instruments, which—although it gave promise of future excellence—did not differ in any essential respects from those of his predecessors. In 1759, he entered the service of a certain Count Morzin as musical director and composer, and about the same time fulfilled his promise of marriage to the daughter of a wig-maker, into whose family he had been introduced while a chorister at St. Stephen's. The union was far from happy, and the ill-matched pair were subsequently legally separated. The next important step in Haydn's career was the publication of his first symphony (1759), which may be said to have been an epoch in the history of music, for in it were laid the foundations of all modern works of a similar class. In 1760, Haydn was fortunate enough to attract the notice of Prince Paul Esterhazy, a

liberal patron of musical genius, and from that date his position was made. He became the Prince's Kappelmeister (leader of the band) at Eisenstadt and Esterhazy, and on the death of his patron, a year afterwards, retained the office in the household of his successor (Nicolaus Esterhazy), with whom he remained for thirty years, during which period he produced an incredible number of admirable works, including symphonies, numerous quartetts, some of them among his best, several oratorios, masses, etc. At the end of these thirty years of ceaseless creative activity, Haydn accompanied the celebrated violinist Salomon to England, where he obtained the full recognition which was due to his genius. Between 1791 and 1794, he produced the twelve grand symphonies, known as the Salomon's set, which were performed at the Haymarket. At the close of 1795, Haydn retired to Vienna, where he spent the remainder of his life, and composed his beautiful oratorios—the "Creation" and the "Seasons." In 1802 he published his two last quartetts, and died in 1809, at the ripe age of seventy-seven.

Haydn is one of the few great geniuses who may be said to have fully worked out their career, and to have lived until their work was completed. His whole life was devoted to music; he existed but to produce, or to render, the productions of others. His industry was prodigious: in the early part of his life he worked sixteen, sometimes eighteen, hours a day; and even when conducting concerts and attending fêtes in his honour in England, he managed to devote five hours a day to study. During his residence at Eisenstadt, he supplied his patron with a new composition every day, and the total number of his works is estimated at but little under eight hundred, of which one

hundred and eighteen are symphonies, eighty-four quartetts, five oratorios, and thirty-four pianoforte sonatas. In his quartetts, Haydn has never been surpassed. They are



Fig. 9.—Franz Joseph Haydn.

remarkable alike for scientific form, pathos of expression, and suitability for the instruments for which they are composed; and in them the gradual development of their

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author's mighty genius can be distinctly traced,—the first, containing but the germ, while each of its successors marks a step in advance, until at last perfect symmetry of form and perfect individuality and freedom from conventionalism are attained. In his symphonies, there is a corresponding growth; and the best—those produced during his visit to England, when at the zenith of his powers—are allowed to rank with those of Mozart, Beethoven, and Mendelssohn, in whose works this class of composition reached its fullest development.

It is now time to speak of Wolfgang Amadeus Mozart (1756—1791), a man of universal genius, and one of the greatest of all musical composers. Like Raphael, Leonardo da Vinci, and other master-spirits of the great age of painting, Mozart appears to have been endowed with the highest qualities. His brief career was one art-triumph from beginning to end. He combined the best characteristics of his predecessors with an originality and an intensity of feeling all his own. Mozart was the son of the subdirector of the archiepiscopal chapel at Salzburg, and was born in that town on January 27th, 1756. When only four years old, he had composed a number of pleasing pieces of music, many of them still to be seen, and was a good player on the clavichord. At the age of six, he and his sister, who was also very talented, were taken to Munich and Vienna, where their performances excited universal admiration. In 1763 and 1764, the young Mozart visited Paris and London, and when in the latter city composed and published his first symphony and several sonatas. Returning by Holland, France, and Switzerland, he settled again at Salzburg in 1766, and his father renewed his attention to the solid part of his child's studies. When twelve years old,

he composed sacred music for a public service and for a concert of wind instruments, which he conducted himself at Vienna; at thirteen, he was made director of concerts



Fig 10.—Wolfgang Amadeus Mozart.

to the Archbishop of Salzburg, and in the same year paid his first visit to Italy. It was on this occasion that he

performed the celebrated feat of writing down from memory Allegri's "Miserere," after once hearing it sung in the Sixtine Chapel. About this time, he composed the opera of "Mithridates," followed by compositions of every variety, such as sonatas, symphonies, hymns, etc. The years 1778 and 1779 were spent in Paris, and appear to have been the most wretched of his life, owing to the death of his mother and the loss of his first love. He conceived an intense dislike both to the French and Italian style, and returned to Salzburg in 1779. His opera of "Idomeneo" was produced in 1781, and formed an era not only in the career of its author, but also in the history of music. It surpassed in every respect all works of the kind previously produced, and its production at Munich was the turning point in Mozart's history as a dramatic composer. "Die Entführung aus dem Serail" appeared shortly after the "Idomeneo," and about this time he married Constance Weber, the third sister of his former love. In 1785, the six quartetts dedicated to Haydn were published, followed in 1786 by the "Nozze di Figaro." In 1787, "Don Giovanni," Mozart's operatic masterpiece, was written for Prague, the people of which appear to have understood and appreciated the great master far better than the Viennese, and were ever his favourite audience. "Don Giovanni," the opera of operas, is a marvellous expression in music of every emotion which can agitate the human heart, and it has justly been called the "Faust" of music. The "Cosi fan tutti" was produced in 1790; and in 1791, the last year of his life, were composed "La Clemenza di Tito," "Il Flauto Magico," and such portions as he lived to complete of the grand Requiem Mass, commissioned by an unknown and mysterious stranger. The symphonies,

quartetts, and masses, with which the musical world of every nation is familiar, were produced at intervals between his larger works, and have greatly aided in refining the public taste of the present century.

In his short and brilliant career, Mozart was brought into intimate connection with Haydn, and the two great masters appear to have exercised a mutual and beneficial influence upon each other. The early death of Mozart was a bitter grief to his veteran contemporary, who could never afterwards mention his name without tears. In spite of his great reputation, Mozart died poor; his works were badly paid for, and it was not until he was on his death-bed that brighter prospects began to dawn.

After Mozart, the next name is that of Ludwig van Beethoven (1770—1827), the fourth and perhaps the greatest star of this favoured period—a man of transcendent genius, whose lonely life and yet more lonely death afford a touching proof of the powerlessness of the greatest gifts to confer happiness upon their possessor. His father, a singer in the Elector's Chapel at Bonn, appears to have recognised his son's exceptional talent, and began to teach him music at the age of four. Under his father's harsh treatment, little progress was made, and it was not until the court organist, Van der Eden, offered to give Ludwig gratuitous lessons, that the spell was broken, and the boy's eyes were opened to his true vocation. His successor, Neeff, carried on the course of instruction thus begun, and taught him Bach's "*Wohltemperirtes Klavier*." The result justified the master's discernment, and at the age of thirteen Beethoven published at Mannheim some songs and sonatas, which were very well received. When Beethoven was rising into notice,

Mozart was at the zenith of his fame, and the early compositions of the former distinctly betray the influence of his great contemporary. In 1792, Beethoven went to Vienna and received some instruction from Haydn, whose influence upon his further career has been very differently estimated by various authorities. The people of Vienna received the young composer with so much cordiality that he made their city his home, and never again left it except for an occasional visit. On his arrival there in 1792, his prospects could not have been brighter: he was gradually awakening to the knowledge of his marvellous powers; the Elector, his patron, had raised him above want, and he had begun to make many friends. But with the opening of the nineteenth century all was changed: the Elector died in 1800, leaving Beethoven destitute; and at about the same time came the first warning of that terrible affliction which was to sadden his future life, and isolate him from sympathy. As early as 1800, Beethoven confided his dread of total deafness to his friend Ferdinand Ries, and in the early years of the century that dread was gradually realized. He has been called morose, reserved, and ill-tempered; and to these accusations there can be no more touching reply than the apology in his will, in which there are these two pregnant sentences: "O ye who consider or declare me to be hostile, obstinate, or misanthropic, what injustice ye do me! ye know not the secret causes of that which to you wears such an appearance. . . . O men! when ye shall read this, think how ye have wronged me; and let the child of affliction take comfort in finding one like himself, who, in spite of all the impediments of nature, yet did all that lay in his power to obtain admission into the rank of worthy artists and men. . . ."

In 1809, a small life pension was secured to Beethoven by the Archduke Rodolph, and in 1815 he accepted

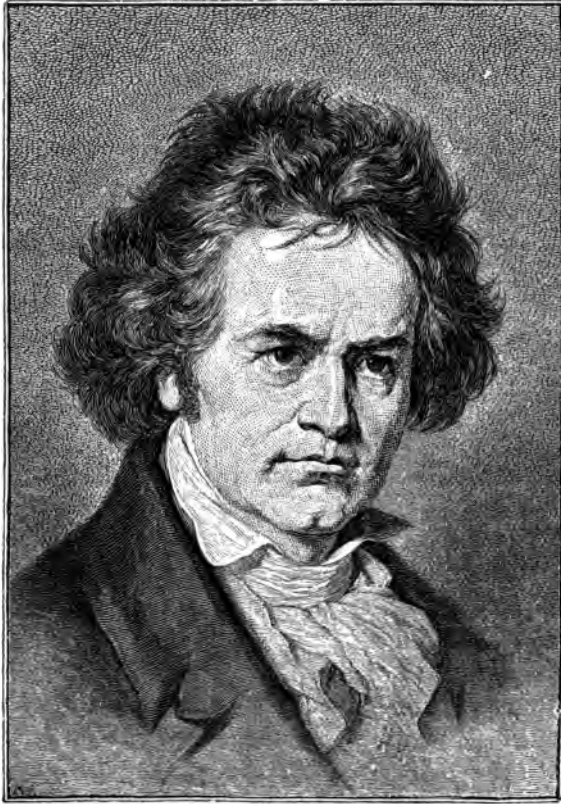


Fig. 11.—Ludwig van Beethoven.

the guardianship of a nephew, whose ingratitude and unworthiness added one more to the heavy sorrows of his

life. It was when struggling with poverty and misfortune that his greatest works were composed—works which have delighted the ears of thousands, but were never heard by their creator. Unable to receive, he poured out the whole wealth of his gifted nature in a flood of harmony, which expresses to the initiated all the struggles and divine consolations of his troubled spirit. This brief notice of the life of this great genius cannot be more appropriately closed than in his own words: "What is all this compared to the grandest of all masters of harmony—above! above!"—striking as they do the keynote of his nature, which could never rest satisfied even with its highest achievements. Ludwig van Beethoven died in his fifty-seventh year, and is buried in a cemetery near Vienna. As is well known, the Philharmonic Society of London generously sent Beethoven a cheque for a large sum when he was on his death-bed.

The works of Beethoven are generally divided into three classes, in which his gradual intellectual development is reflected. The works belonging to the first period betray the influence both of Haydn and Mozart, and manifest thorough knowledge both of the laws of music and of their application. As typical examples may be cited the two symphonies in C and D. The second period—from about 1804 to 1814—was that of the full and independent development of Beethoven's genius, when all foreign influence was shaken off, and the most magnificent of his symphonies, overtures, etc., were produced. To this period belong, amongst many other important works, the "Eroica," the C minor, the "Pastoral," and the A major symphonies, all alike remarkable for logical power, masterly construction, and depth of expression; his one opera,—"*Fidelio*,"—a

marvellous and essentially German composition; the overtures, etc., written for Goethe's "Egmont"; and the instrumental music of the "Ruins of Athens." In the third and last period were produced—in addition to several grand overtures, quartetts, sonatas, etc.—two mighty works: the "Missa Solennis," and the ninth symphony in D minor (known as the "Choral Symphony"), both of which rise above all the ordinary laws of musical composition, and are instinct with the noblest, most divine enthusiasm.

With all his mighty gifts, Beethoven appears not to have fully appreciated the beauty and capabilities of the human voice, and in many of his choral works he used the voice merely as an additional orchestral instrument. It is as a composer of instrumental music that he stands pre-eminent; he fully realised the capacity of every instrument; and his pianoforte sonatas, his symphonies, overtures, etc., entirely fulfil the highest requirements of instrumental music. The influence his works have exercised over his contemporaries and successors cannot be over-estimated; and this influence appears to be increasing with the greater spread of musical culture.

Amongst the contemporaries of these four great men,—whose glory has eclipsed that of all the lesser lights of the classical period,—were Albrechtsberger (1736—1809), a learned musician and contrapuntist, amongst whose pupils were Beethoven, Hummel, Eybler, etc.; the Abbé Vogler (1749—1814), a composer of small originality, whose chief claim to remembrance is as the instructor of Weber and Meyerbeer; Winter (1754—1825), who wrote much church music and many operas, the best of which is "The Interrupted Sacrifice"; Himmel (1765—1814), another composer of operatic and sacred music with a great gift

of melody: his best opera is "Fanchon"; Eybler (1765—1846), who was much connected with Mozart and Beethoven, and wrote chiefly for the church; and A. Romberg (1767—1821), who besides much instrumental music wrote a *Te Deum* and the "Lay of the Bell."

The invention and successive improvements of the pianoforte in the eighteenth and nineteenth centuries exercised a wonderful influence on the development of instrumental music. Handel, Sebastian Bach, and the other masters of their time wrote for the clavichord or harpsichord. In the clavichord or clavicitherium, the earliest precursor of the pianoforte, the strings were struck by tangents or simple brass uprights from the keys. In the harpsichord, spinet, or clavicembalo, the strings were set in vibration by being plucked by plectra of quill or stiff leather. These instruments chiefly fell short in power, and in obtaining gradations of tone. It will, therefore, readily be seen what immense advantages the pianoforte had over them, and what a wide field was opened to composers by its invention. Emanuel Bach may be considered as the first writer for the pianoforte, and compositions for it received a great impulse from Mozart, Clementi (who has been mentioned under the Italian school), and Beethoven. Amongst the other writers of this period, who contributed to the advancement of pianoforte music, were Ignaz Pleyel (1757—1831), a pupil of Haydn, who settled in Paris, where he subsequently founded a firm of pianoforte makers of great renown; J. L. Dussek (1761—1812), the friend of Prince Louis Ferdinand of Prussia, a great virtuoso, and composer of many charming works, amongst which are the "Invocation" sonata, "La Consolation," etc.; D. Steibelt (1764—1823), the writer of the "Storm" rondo; J. L.

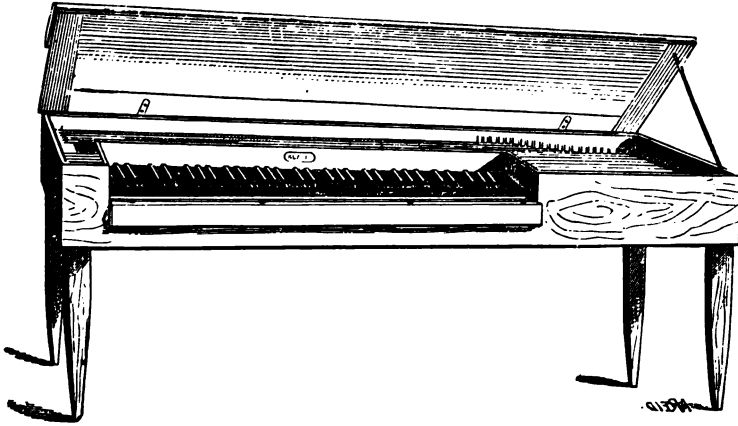


Fig. 12.—CLAVICHORD—18th century.

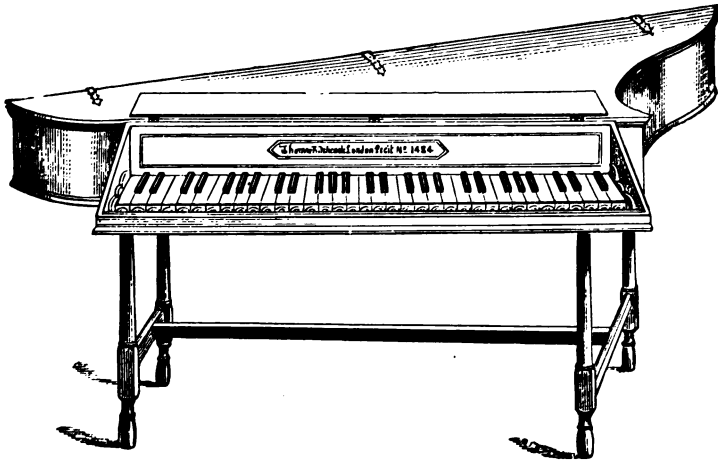


Fig. 13.—SPINET—latter half of 17th century.

Woelfl (1772—1812), who imagined that he had reached the *ultima Thule* of execution in his “Ne plus ultra” sonata; J. B. Cramer (1771—1858), for many years a respected figure in the musical world of London, whose studies contain some excellent music; and J. N. Hummel (1778—1837), the pupil of Mozart, who besides many good sonatas, concertos, rondos, capriccios, for the piano-forte, wrote other fine instrumental music (notably the “Septett” in D minor, masses, operas, etc.

VI.

MUSIC IN THE NINETEENTH CENTURY.

SIDE by side with the new school of German poetry arose a school of song, whose works delighted their contemporaries, and are still cherished by all true lovers of melody. At the head of it stands the prince of song-writers, Franz Schubert (1797—1828), whose compositions of this class have never been surpassed. The son of a poor schoolmaster at Vienna, Franz Schubert began to compose almost as soon as he could speak, and from the age of thirteen until his death poured forth song after song, interspersed with masses, symphonies, quartetts, pianoforte sonatas, and some few operas. Amongst his best songs are "The Erl King," "The Wanderer," "Ave Maria," "Good-Night," "The Young Nun," the "Winter Journey," and the "Maid of the Mill," which are all alike characterised by wealth of imagination, power of construction, and charm of melody. Of his miscellaneous compositions, the eighth and ninth symphonies, the "Trout" Quintett, the Pianoforte Sonata in A minor, and the "Impromptus" and "Momens Musicales," are considered the best. With one exception, Schubert's operas were not successful; he does not, in fact, appear to have been endowed with the necessary qualities for the production of such works; it is as a song-writer that he stands pre-eminent, and as a song-writer he should be

judged. Schubert's short life was saddened by illness, poverty, and disappointment; and not until after his death was his greatness fully appreciated. The preservation of many of his most valuable MSS. is due to the devotion of his steadfast friends, the brothers Huttenbrenner; and Schumann, and subsequently Mr. George Grove, have rescued several of his finest works from oblivion.

The early part of the nineteenth century witnessed the rise of the so-called "Romantic School" of music, the members of which, rebelling against the rigid rules by which composers were bound in the classical period, endeavoured in their works to introduce a greater freedom of construction and a greater variety of rhythm, melody, and harmony. Schubert, whose melodies were the spontaneous outpourings of his own poetic spirit, may be said in some sort to have inaugurated the movement, which was carried on by Weber, Chopin, Berlioz, Liszt, and many others.

It would be difficult within the limits of this work to draw any definite line of demarcation between the members of the classical and romantic schools—the works of many eminent men having combined truly scientific construction with much of the freedom which has been claimed as the distinctive characteristic of romanticism; it must suffice, therefore, to give a brief account of each great composer, with the names of his principal works.

Ludwig Spohr (1784—1859), the son of a doctor of Brunswick, attained to great eminence as a composer and violinist. He was appointed a violinist in the chapel of the Duke of Brunswick at the age of fourteen. In 1802, he travelled through Germany and Russia, giving concerts

in all the towns through which he passed, and establishing a high reputation as a performer on the violin, the result of which was his appointment as director of concerts at the Court of Gotha. There he married the daughter of one of the Duke's chamber musicians, a young lady celebrated as a player on the harp. In 1813, accompanied by his wife, Spohr went to Vienna, and was appointed musical director of one of the principal theatres in that city. After a journey through Italy and France, which was one long triumph, he visited London (1819), and was very favourably received at the concerts of the Philharmonic Society. In 1822 he accepted the post of chapel-master at the Court of Hesse Cassel, retaining it until 1857, when he retired into private life, two years before his death, which took place in 1859.

Spohr's works include numerous operas, of which "Jessonda," "Faust," "Der Berggeist" (Spirit of the Mountain), and "The Alchymist," are considered the finest; three oratorios—"Die letzten Dinge" (The Last Judgment), "Des Heilands letzten Stunden" (The Crucifixion), and "Der Fall Babylons" (the Fall of Babylon); several hymns, psalms, masses, and songs. Spohr takes high rank as a composer: his works are remarkable for purity, delicacy and power of expression, and scientific knowledge. Of his instrumental compositions, the C minor symphony and that called "Die Weihe der Töne" (the Power of Sound), are especially fine.

Karl Maria von Weber (1786—1826), one of the most popular of German composers, was born at Eutin in Holstein, and from his earliest childhood showed his bent for music. When only thirteen, he composed an opera called "Die Macht der Liebe und des Weins" (the Power of

Love and Wine)—a strange subject for a child of his age. It was not until 1803, when he was brought under the influence of the Abbé Vogler, that he begun to give proof of his distinctive excellences. In 1804 he went to Breslau, as conductor of the opera, where he composed his opera of "Rübezahl." In 1806, he became director of music at the Court of Carlsruhe, and during the succeeding years he visited many of the principal cities of the Continent, holding various musical appointments. From 1813 to 1816, he was director of the opera at Prague, and during his residence in that city he composed, amongst other fine works, the famous series of patriotic songs on the poems of Theodor Körner. From the date of their publication, the name of Weber became inseparably connected with the political history of his country, his music having had a large share in stirring up the enthusiasm of the people for the war of independence. In 1817 his popularity was at its height, the soldiers engaged in the War of Liberation having spread his music from end to end of Germany; and the rest of his career was one long ovation. In the same year, he accepted an invitation to Dresden, where he founded a German opera, and was appointed director of music to the King of Saxony—an office which he held until his death. At Dresden he composed his grandest works: "Der Freischütz," "Euryanthe," "Oberon," and others. The first-named, considered his masterpiece, at once achieved a great reputation throughout Europe. In 1826, the year of his death, Weber came to England, and conducted first a selection from "Der Freischütz" and subsequently the whole of "Oberon" at Covent Garden theatre. Shortly afterwards (on the 26th of May, 1826), he was found dead in his bed, and it subsequently transpired that he had been suffering

from the disease which proved fatal, before he left Dresden. Weber married Caroline Brandt, the celebrated opera

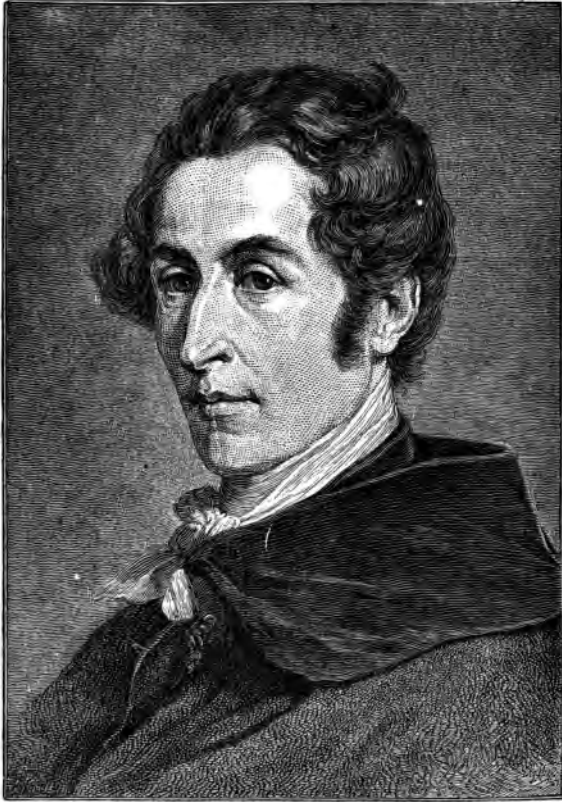


Fig. 14. —Karl Maria von Weber.

singer, and it is to her that his famous pianoforte piece, "Aufforderung zum Tanz" (Invitation to the Dance), is dedicated.

Weber occupies the highest rank as a composer: his opera of "Der Freischütz" placed him at once at the head of the lyrical composers of his country. The overture alone would have sufficed to make the reputation of another man. It is a summary of all that is contained in the opera itself, and is instinct with fire and energy. The romantic element is the distinguishing feature in Weber's compositions of every class, but it is always duly subordinated to truth of construction. His effects of harmony are always pleasing, and there appears to have been absolutely no limit to his powers of dramatic expression. In addition to the operas and songs mentioned above, Weber produced a great number of instrumental works of high excellence, which have exercised a most important influence on the music of the present day. Amongst them may be named, as typical of his style, the rondo called "Perpetuum mobile," forming the finale of his fine Sonata in C, the Rondo in E flat, the Concert-Stück, the Polonaise in E major, and above all, the overture to the "Ruler of the Spirits."

François Frédéric Chopin (1809—1849), a native of Poland, was the founder of a new class of pianoforte music. Though the son of a French father, his mother was of pure Polish extraction, and it was due to her and to the education he received at Warsaw that he acquired much of that intense sympathy with the misfortunes of his country which breathes through all his works. His musical education completed, Chopin visited Berlin, Dresden, Prague, and Vienna, finally taking up his abode in Paris, where he soon became very famous, although his style was at first much criticised. About 1837, the first symptoms were manifested of the disease of the lungs which finally

proved fatal; his physicians ordered him to Majorca, and, for a time, hopes were entertained of his recovery. The celebrated Georges Sand (Madame Dudevant), for whom he had conceived a romantic attachment, attended him with the utmost devotion; but her rejection of his offer of marriage on their return to Paris appears to have broken his heart and hastened his end. Although warned of the probable consequences, he visited England and Scotland in 1848, and was everywhere received with the greatest enthusiasm. His last public act was a performance at a concert in London in aid of the exiled Poles. He was then in the last stage of consumption, and returned to Paris in 1849 to die. His death-bed was attended by many devoted friends, and he was buried in the cemetery of Père la Chaise.

Chopin was, in the truest sense, a poet, and in his own peculiar line has absolutely no rival. With him, the most technical studies become interesting, and his finished compositions for the piano have a freedom, a brightness, a tenderness, and a passionate melancholy all their own. His nocturnes, his waltzes, his mazurkas, his scherzos, are full of the boldest effects, the most brilliant and playful fancy; and through them runs an under-tone of sadness which gives pathos to every phrase. As typical works may be named the set of mazurkas dedicated to M. Johns, the "*Marche Funèbre*," the scherzo in B flat, and the "*Fantaisie Impromptu*," in which all his peculiar excellences are combined in the highest degree.

Chopin's playing was as characteristic as his compositions; and Mendelssohn, in one of his well-known letters, says of him, "There is something thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a perfect virtuoso."

Giacomo Meyerbeer (1794—1864) was born at Berlin of wealthy Jewish parents, and was a musical prodigy in his very babyhood. He is said to have played the tunes he had heard in the streets by ear at four years old ; and at the age of six he performed at a concert at Leipzig. The best masters of the day took part in his education ; Lauska, Clementi, Zelter, Bernard Weber (brother of Karl Maria), and the Abbé Vogler, were successively his instructors. Whilst under the instruction of the last-named at Darmstadt, Meyerbeer became acquainted with the great Weber, whose friendship was of much service to him. In the same town, Meyerbeer composed his first oratorio, "God and Nature," which was soon followed by his first operas, "Jephthah" and "The Two Caliphs." These works did not obtain any great success, and for some time he devoted himself to pianoforte playing at Vienna, where he made much sensation. In 1815, on the recommendation of Salieri, he visited Italy, and quickly fell under the spell of Italian opera, as represented at that time by Rossini. He composed many operas in the Italian style, during the next few years, of which the chief were "Emma di Resburgo" and the "Crociato." Returning to Berlin, Meyerbeer married in 1827, but the loss of his father and of his two first children cast so great a gloom upon his spirit that for some time he composed nothing but requiems, misereres, and other sacred works. During this period, however, he was engaged in a close study of French opera and musical art, which effected a complete revolution in his ideas. His new-born theories did not long remain untried, for in 1830 he accepted an invitation to Paris, where he composed the series of "grand" operas on which his fame rests. In 1831, the world-famous "Robert le Diable" was

produced, followed in 1836 by "Les Huguenots," generally considered his masterpiece, and in 1843 by "Le Prophète." About this time, Meyerbeer was appointed Kappelmeister to the Court of Berlin, in the room of Spontini, and did not return to Paris until 1859. Whilst at Berlin, he produced a number of works of great variety, of which "L'Etoile du Nord" (1854) and "Dinorah" (1858) were among the principal. He died in Paris in 1864. The well-known opera "L'Africaine," on which he had been engaged for many years, was not performed until after his death.

Meyerbeer's works have been much criticised, and he has been charged, not altogether unjustly, with sacrificing everything to effect, and making the pleasing of the multitude his principal aim. However that may be, he did much to improve and raise dramatic art, and his greatest works—"Robert le Diable," "Les Huguenots," and "Le Prophète"—give proof of high genius, and will probably long remain among the favourite operas of Europe.

It is now time to speak of one of the greatest musical geniuses which this century has produced, whose works have exercised a marked influence on contemporary music.

Felix Mendelssohn Bartholdy, commonly called Mendelssohn (1809—1847), the son of a wealthy banker of Hamburg, was born in that city on the 3rd February, 1809. He gave early proof of his great musical genius, and had none of those pecuniary difficulties to contend with in the beginning of his career which have often stood in the path of musical composers. His education from the first was confided to the best masters, and he learnt composition with Zelter, and the piano with Berger. At nine years of age, he made his first

appearance in public at a concert in Berlin, at which he played the piano part in a trio of Dussek. In 1829, he paid his first visit to England, for which country he had always a special predilection. It was in London, soon after his arrival, that he brought out his overture to the "Midsummer Night's Dream," for which he subsequently composed the remainder of the incidental music. The overture is pervaded by all the fascinating beauties of the play itself, combining, as it does, a certain weird and eerish humour with the most refined grace and beauty. A visit to Scotland, somewhat later, resulted in the production of the young composer's "Isles of Fingal," a vivid tone-picture of the wild scenery of the North. In 1830, Mendelssohn returned to the continent, travelling through South Germany, Italy, Switzerland, and France. He remained for some time in Italy, and produced his music for Goethe's "Walpurgis Nacht," which, in the form he subsequently gave to it, ranks amongst his masterpieces. In 1833, he returned to his native country, and endeavoured, without success, to found a theatre for the production of good music at Dusseldorf. In 1835, he was appointed director of concerts at Leipzig, and from that day till his death he was the centre of the musical world of Europe. When in Leipzig, he completed his oratorio of "St. Paul," which was first performed at Dusseldorf, and subsequently brought out under the composer's own direction at the Birmingham Festival in 1837.

In that year, Mendelssohn married the daughter of a pastor of the Reformed Church of Frankfort, to whom he was deeply attached. In 1841, the King of Prussia appointed him director of music at Berlin. At the request of this monarch, who was endeavouring to revive the ancient

Greek drama, he set to music the "Antigone" and "Œdipus" of Sophocles, and Racine's "Athalie," which are among



Fig. 15.—Felix Mendelssohn Bartholdy.

his best-known works, and have been keenly criticised.

In spite of the brilliant career opened to his genius in Berlin, Mendelssohn chafed at the restrictions put upon his liberty, and in 1842 he obtained a modification of his appointment, which enabled him to live at his favourite Leipzig, where he took the leading part in the foundation of the celebrated Conservatorium. In 1846—a date ever memorable in the annals of music—he brought out his oratorio of “Elijah” at the Birmingham Festival. This great masterpiece had cost him many years of intense labour, and into it Mendelssohn appears literally to have infused his own life. It is instinct with genius, full of the noblest enthusiasm, the grandest passion, the most tender yet exalted pathos, and contains daring innovations such as none but a composer so richly gifted could have ventured to introduce. Its completion—together with the cares and anxieties caused by his numerous works and engagements—appears to have left him exhausted and unnerved. It was the crown of all his works; and the enthusiasm it aroused when given for the first time is still unabated. His mission in England fulfilled, Mendelssohn returned to Leipzig (1846), but his health was shattered, and the death of his favourite sister Fanny, which occurred about this time, affected him deeply, and hastened his end. He died at Leipzig in 1847, leaving his oratorio of “Christus,” his opera of “Loreley,” and many other works, unfinished.

The early death of Mendelssohn threw the musical world of Europe into mourning. He had won all hearts as much by the beauty of his character and the fascination of his personality, as by the greatness of his genius. He devoted his whole life to music; and in addition to the great works noticed above, he produced many other compositions of great beauty—such as the “Lieder ohne Worte,” and

several magnificent symphonies, concertos, trios, etc.—of which the “Scotch” symphony in A minor is one of the finest. He was the inventor of the modern capriccio; and

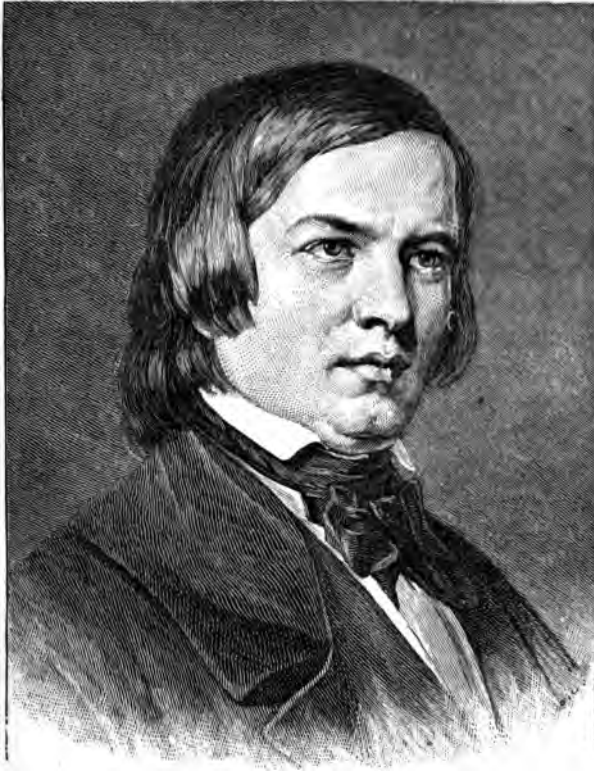


Fig. 16. —Robert Schumann.

his compositions, with those of Schumann, have greatly influenced the character of modern instrumental music.

Robert Schumann (1810—1856) was born at Zwickau in Saxony, and is thought by some to have almost equalled Beethoven in power and originality. However that may be, there can be no doubt that he combined, in the highest degree, inventive and critical power, and his influence has been widely felt throughout Europe. He was originally intended for the law, and it was not without some opposition that he was allowed to follow the bent of his inclination for music. He received some instruction from Wieck, whose daughter he subsequently married. She has since achieved an European reputation as a pianist, especially by the rendering of her husband's works. Of an exceedingly nervous temperament, he endured much suffering, and his latter days were clouded by loss of intellect. Schumann's works are remarkable for imaginative and intellectual power, and for great beauty of detail. They include several symphonies, of which those in D minor and C are among the most admired; a cantata, "Paradise and the Peri"; and a great number of pianoforte pieces, solo and duet, which have a world-wide circulation.

With Mendelssohn and Schumann, the art of song attained to its fullest development; and these two great masters may be said to have completed the work begun by Schubert.

Amongst other German musicians of the present century may be mentioned Neukomm (1778—1858), who for some years was greatly esteemed in England, but whose star quickly paled before that of Mendelssohn; Schneider (1785—1853), who in his organ compositions worthily upheld the traditions of Sebastian Bach; Kalkbrenner (1788—1849), one of the leaders of the pyrotechnic school

in pianoforte music; Karl Czerny (1791—1857), whose labours as a writer for the pianoforte were Herculean; Ignaz Moscheles (1794—1870), a great pianoforte player, and



Fig. 17 —Ignaz Moscheles.

friend of Mendelssohn, through whom he was appointed a professor at the Leipzig Conservatorium, to which he became a tower of strength; Heinrich Marschner (1796—



1861), an operatic composer, whose "Vampyr" had a great success, notwithstanding its unpleasant subject; Reissiger (1798—1859), a composer of instrumental music, now best remembered by the overture to "Die Felsenmuehie"; Molique (1803—1869), a celebrated violinist, who as a composer achieved a reputation by his works for his own instrument, and the oratorio of "Abraham"; Nicolai (1810—1849), whose "Merry Wives of Windsor" is one of the most charming comic operas of the century; Sigismund Thalberg (1812—1871), who in his works enlarged the scope of the pianoforte to a degree before unknown; and Hermann Goetz (1840—1876), who was cut short in a career of much promise, leaving as a *chef-d'œuvre* his "Taming of the Shrew."

The chief amongst living German musicians, whose works and merits it is not advisable to discuss within the limits of this book, are, Hiller, Benedict, Liszt, Heller, Henselt, Flotow, Reinecke, Wagner, Max Bruch, Brahms, Lachner, Raff, Rheinberger, and others.

In the present century many composers of great talent have arisen in France, and Paris has become a centre of musical activity, in which musicians of every nationality find cordial welcome and hearty recognition. Of the French musicians of the nineteenth century, who have already passed away, Boieldieu, Auber, and Berlioz are among the most remarkable.

Boieldieu (1775—1834) worked almost exclusively for the opéra comique. One of his first works, "Le Calife de Bagdad," had great success. The years 1803 to 1811 he spent in Russia as conductor of the Imperial opera. It was on his return to Paris that he produced his "Dame

Blanche," "Petit Chaperon Rouge," and "Jean de Paris," which effected, by their delicacy, refinement, and genuine humour, a complete reformation in the comic stage of Paris.

Auber (1784—1871) also wrote for the stage. He received some instruction from Cherubini, but his style in his early works was essentially that of Boieldieu, and is characterised by variety of rhythm and power of expression. The works of the latter portion of his career, when he had become enamoured of the style of Rossini, though they contain many sweet and original melodies, betray an attempt to imitate the great Italian composer. His earliest opera was produced in 1813, but his success only dates from 1822, when he first set to music a libretto written by Scribe, with whom he always afterwards worked in conjunction. Auber's chief works are "Le Domino Noir," "Fra Diavolo," "Le Cheval de Bronze," "Les Diamants de la Couronne," and his masterpiece, "Masaniello."

Berlioz (1803—1869), one of the most distinguished and advanced of the French members of the Romantic school, has been much criticised on account of what may be designated his realistic style. He was originally intended for the medical profession, but, in spite of parental objections, he became a student in the Conservatoire. Here, his individuality and leaning to the German composers obtained for him no favour from the autocratic Cherubini. It was only after many unsuccessful trials that his "Sardanapalus" won the first prize, which enabled him to pursue his studies in Italy. His works, with the exception, perhaps, of the "Hymne à la France," never obtained a fully favourable recognition in his own country during his lifetime. The chief of them are the "Damnation

de Faust" and the oratorio of "L'Enfance du Christ," and the symphonies of "Harold" and "Romeo and Juliet."

Mention must also be made of Fétis (1784—1871), who deserves special recognition for the services he has rendered to music by his writings; G. Onslow (1784—1853), a Frenchman by birth, though English by descent, who wrote some good chamber music; Hérold (1791—1833), whose operas of "Zampa" and "Le Pré aux Clercs" have gained him a distinguished reputation; Halevy (1799—1862), whose opera of the "Juive" still retains a place on the stage; Adolphe Adam (1803—1856), a pupil of Boieldieu, who wrote many comic operas, of which "Le Postillon de Longjumeau" achieved a great success; Niedermeyer (1802—1861), author of a series of melodies illustrating some of the works of the French romantic poets; Félicien David (1810—1876), whose Oriental tone-picture "Le Desert—Ode-Symphonie" is most excellent; Offenbach (1819—1880), whose burlesque operas have done little for the advancement of music; and Bizet (1838—1875), a pupil of Halevy, who showed great promise, but died directly after the production of the opera "Carmen," on which his fame rests. Amongst living French musicians may be named Gounod, Massé, Ambroise Thomas, Massenet, and Saint Saens.

Turning to Italy, the greatest musician from a scientific point of view that the Italian school has seen since the days of Leo and Durante, is Cherubini (1760—1842). He was taught by his father and Sarti, and produced his first opera at Milan in 1780. After visits to London and Paris, he settled in the latter

city in the year 1788, and subsequently was appointed director of the Conservatoire. For some fifty years, he was at the head of music in France, and exercised an inflexible sway. He wrote a great number of *pièces d'occasion* for the various governments which ruled France during his life-time. Amongst his chief works are the grand Requiem in C minor, the noble Mass in D minor, and the operas of "Lodoiska," "Faniska," "Anacreon," and "Les Deux Journées."

The greatest popular Italian musician of the present century is, without doubt, Gioacchino Rossini (1792—1868), a man of great versatility, whose works have achieved a world-wide celebrity. The son of a strolling musician in distressed circumstances, Rossini's early life was spent in wandering about with his parents. At the age of fifteen, however, he was enabled to enter the academy at Bologna, where he obtained some instruction in counterpoint and on the cello. In 1813, he brought out at Venice his opera of "Tancredi," which won him at once a high position amongst contemporary composers. In 1815, Rossini obtained the coveted post of musical director of the theatre of San Carlo at Naples, and it was in that city that he wrote his great "Barbiere di Siviglia," which was produced at Rome in 1816, and in Paris somewhat later. Strange to say, this now popular opera was at first received with the greatest disapprobation, owing to the hold that an opera by Paisiello on the same subject then had on the public ear. It was followed during the next five years by "Otello," "Cenerentola," "La Gazza Ladra," "Mosè in Egitto," "Zelmira," "Semiramide," and other works. In 1823 Rossini accepted an invitation to England, where he was received with the

greatest enthusiasm, and remained five months. Early in 1824, he was appointed director of the Italian opera at Paris, where in 1829 he brought out his masterpiece, "William Tell," the music of which shows an entire departure from his previous style. He retired in 1836 to Bologna, and on leaving Paris, his career as a musical



Fig. 18.—Gioacchino Antonio Rossini.

composer may be said to have ended—the only important works he produced after "William Tell" having been the "Stabat Mater" and the "Messe Solennelle." The revolutionary movement in Italy, at the close of 1847, drove Rossini from his retreat; and, after a stay of a few years at

Florence, he returned to France, and died at his residence, at Passy, near Paris, in 1868.

Rossini's works, especially those produced in early life, are essentially Italian, and are marked by great brilliancy of effect, animation, and force of melody. "William Tell," with the sacred compositions produced after 1829, are of a more elevated character, and betray the closeness with which their author studied the works of composers outside the Italian school. Rossini had many followers, and his works have exercised great influence not only in Italy, but in the whole of Europe.

Donizetti (1798—1848) ranks second only to Rossini, by whom he was greatly influenced; and in his brief and brilliant career, the latter part of which was clouded by mental disease, produced no less than sixty operas, chiefly characterised by dramatic force, of which "Lucia di Lammermoor," "Lucrezia Borgia," "Don Pasquale," and "La Fille du Regiment," are among the most admired.

Mention must also be made of Spontini (1778—1851), author of several operas, such as "La Vestale," "Fernando Cortez," etc., full of dramatic power and refinement of feeling; Pollini (1778—1847), who wrote some good pianoforte music; Paganini (1784—1840), the greatest violinist of the present century, who left a few works for his instrument; Morlacchi (1784—1841), an operatic composer, whose professional life was passed at Dresden, and who is now best remembered by his Requiem; Mercadante (1797—1870), for some years Principal of the Naples Conservatoire, and author of numerous operas, of which "Il Giuramento" is the best; Bellini (1802—1835), author of the well-known operas of "Norma," "La Sonnambula," "I Puritani," etc., in which the great beauty of the

melodies atones for a certain want of completeness in the construction ; Luigi Ricci (1805—1859), whose "*Crispino e la Comare*" is one of the best comic operas which have been produced in the century ; and Petrella (1813—1877), who left as his masterpiece, the opera "*I promessi sposi*." Amongst living exponents of the Italian school are Verdi, Boito, Bottesini, Marchetti, Costa, Casamorata, and Ponchielli.

VII.

MUSIC IN ENGLAND.

ALTHOUGH England has unfortunately not yet given birth to any musical composers of such transcendent genius as Bach, Handel, Mozart, or Beethoven, no history of music, however elementary, would be complete without some allusion to the old English melodies, or without a brief notice of the men who have raised English church music to the high position it now occupies, and of the writers of the charming madrigals which have been handed down from generation to generation.

In his 'Popular Music of the Olden Time' Mr. Chappell finally refutes the oft-repeated assertion that the English have no national music. His collections of old English airs, which have been carefully gleaned from rare old MSS. and printed books, in England and on the Continent, contain many fine melodies. Among them may be instanced "The Hunt is up," which has been traced back to the year 1537; the "British Grenadiers," a form of which is found early in the seventeenth century; and "Drink to me only with thine Eyes," the origin of which has never been discovered. Little is known of the history of music in Wales, in Scotland, or in Ireland before the fifteenth century; but poets and bards were held in high esteem in very remote times, and many of the

melodies of these countries bear the impress of great antiquity. As characteristic examples of Scotch airs may be named "Auld Robin Gray," the "Land o' the Leal," and the "Blue Bells of Scotland"; and of the Irish, "Love's Young Dream," "Savourneen Deelish," and the "Groves



Fig. 19.—ANGLO-SAXON HARP, 11th century. (MS. British Museum.)

of Blarney." The general characteristics of all these time-honoured airs, whether English, Welsh, Scotch, or Irish, are their simplicity and sweetness. The national peculiarities of each race are as vividly reflected in their songs as in their language, and a practised ear can often detect the

source of a popular melody without any examination of the accompanying words.

In Anglo-Saxon times, the cultivation of music appears to have been diligently pursued. The works of the Venerable Bede (672—735) include two treatises on music, and, if further proof be desired of the pursuit of the art, it is only necessary to refer to the illuminated MSS. of the period, which contain many illustrations of musical instruments, of which an example is here given.

If in the following centuries, England cannot point to names of such importance in the history of music as Guido Aretino, Ockenheim, or Josquin Després, still she is not unworthily represented in this early period of the art by John Cotton; by John Hothby, a learned theoretician, whose works are still extant; by Hambois; and by John of Dunstable (first half of the fifteenth century), to whom was at one time attributed the invention of counterpoint.

In the sixteenth century arose that great group of Church composers, the founders of the English School of sacred music, which differs in many essential characteristics from that of any other nation. First in date comes Christopher Tye, the musical instructor to the children of Henry VIII. who produced a setting of the Acts of the Apostles. He is now best remembered by his anthems "Out of the deep," and "I will exalt Thee." Contemporaneous with Tye was John Redford, almoner and organist at St. Paul's Cathedral, who left a melodious setting of "Rejoice in the Lord alway." Then comes Tallis (1529—1585), who devoted his life to the service of the Church, and superimposed those harmonies on the ancient plain song, which had just been adapted to the reformed English liturgy by Merbecke, and which in the present day form the festival

setting of the Anglican service. As typical compositions of this great "father of the cathedral style in England," as he has been called, may be cited the Service in the Dorian mode, and the anthems "I call and cry" and "If ye love Me." His works are all stamped with the greatest originality, and are full of reverential feeling.

Amongst the followers of Tallis were Farrant (died 1580), author of some fine old Church music, notably "Call to remembrance," and "Lord, for Thy tender mercies"; Byrde (1538—1623), the greatest of the pupils of Tallis, who, in conjunction with his master, had a curious Royal monopoly for the publication of music; Dr. John Bull (1563—1628), the first Gresham professor of music and afterwards organist of Notre Dame, Antwerp; Elway Bevin, another pupil of Tallis; Adrian Batten; and Morley (died 1604), author of a beautiful burial-service. But the greatest of this illustrious group is Orlando Gibbons (1583—1625), who has been called, not without reason, the English Palestrina. He was born at Cambridge, and probably received his musical education in one of the College choirs. In 1604, he became organist of the Chapel Royal. He died from the small-pox at Canterbury, where he had gone to attend the marriage of Charles I. and Henrietta Maria in 1625. His "Hosanna," "O clap your hands," and "God is gone up" are noble specimens of his genius as a polyphonic composer.

It was not in Church music alone that the English musicians of this period attained eminence. Contemporaneously with the great school of Italian madrigalists, there was an excellent band of English madrigal writers. Many of the composers just named are also remembered for their madrigals. Byrde was the composer, amongst

other fine works, of "While the bright sun"; Morley was the editor of, and contributor to, the famous collection of madrigals in praise of Queen Elizabeth, entitled "The Triumphs of Oriana"; and to Orlando Gibbons are due "Dainty fine bird" and "The silver swan." Besides them were Wilbye, Weelkes, Dowland, Bateson, Michael Este, Bennet, Hilton, and many others, whose madrigals, ballets, and "fa las," have been, and are still, the delight of English musical societies.

Several of the composers of this period also wrote good

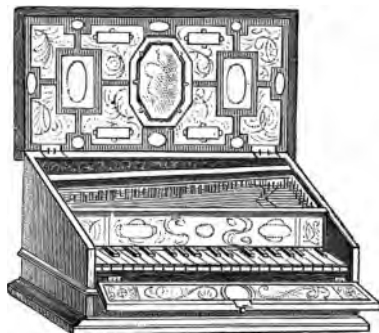


Fig. 20.—A VIRGINAL.

instrumental music for the virginal (a predecessor of the harpsichord), which was in great favour with Queen Elizabeth, and of which an illustration is here given. An interesting collection of pavans, preludes, galliards, &c., by Byrde, Orlando Gibbons, and Dr. John Bull, entitled "Parthenia," was published in 1611.

There are still the names of two musicians to be mentioned, whose works form somewhat of a link between the composers just mentioned, and those of the succeeding

school. They are John Jenkins (1592—1678), who wrote much music for the viol and organ; and Henry Lawes (1595—1662), who, besides many "Ayres," composed the original music for Milton's *Masque of "Comus."*

The Commonwealth proved as disastrous to music as to the other arts, and the interregnum caused by the interruption of the choral service of the Church, marks a fresh departure in the history of English music. The composers who have just been considered form a well-defined group, in whose works contrapuntal and imitative skill are pre-eminent. They hold a similar position in English music to that occupied by the great polyphonic composers of Italy in Italian music. Those who succeeded them formed and perfected a style which allowed a greater scope for expression, and gave greater force to the words to which the music was allied. But, unlike the founders of the monodic school in Italy, they also made good use of the science which was the glory of their predecessors. Thus English music did not need the advent of another Scarlatti to restore to it that science which should ever form an integral part of musical art. The founder of this new school was

Pelham Humfrey (1647—1674), a chorister in the Chapel Royal, who was sent by Charles II. to study at Paris under Lulli, through whom he was greatly influenced by the Italian composers, and especially by Carissimi. On his return, he was appointed to the Chapel Royal, for which he wrote several anthems, which effected a complete revolution in the Church music of England. His "O Lord my God," and "Have mercy upon me," which are to be found in Boyce's well-known collection, are especially fine works. His influence was distinctly noticeable in the works of

Henry Purcell (1658—1695), the greatest of English

composers, who combined great originality with assimilation of all that was best in the productions of his predecessors. He was born in Westminster, and was also brought up in the Chapel Royal, and received instruc-



Fig. 21.—Henry Purcell.

From the painting by Clostermann in the possession of Archdeacon Burney.

tion from Dr. Blow, of whom more presently. His first public work was an opera "Dido and Æneas," produced in 1675, the success of which led to the production of music for a long series of dramatic works. In 1680, he became

organist of Westminster Abbey, an office which he held till his death. His Church music—such as the celebrated “Te Deum” and “Jubilate”—approaches, in grandeur and depth of expression, that of Handel, and it still retains its place in our cathedrals. His secular compositions take even higher rank. Of these may be named the “Yorkshire Feast Song” and the music of the “Tempest,” of “King Arthur” (in which is the well-known “Come if you dare”), and that of the “Indian Queen,” as among the most remarkable.

John Blow (1648—1708) was, like Pelham Humfrey, one of the first choristers in the Chapel Royal after the Restoration. He early showed great musical proficiency, and at the age of twenty-one was appointed organist of Westminster Abbey. Under his care, the Chapel Royal became the nursery of many excellent musicians. His works include much incidental secular music, odes, &c., besides many services and anthems, of which latter “I was in the spirit” and “I beheld and lo! a great multitude” are frequently heard at the present day. Michael Wise (died 1687), another of the original “children” of the Chapel Royal in 1660, was a native of Salisbury, to which he afterwards returned as organist of the cathedral. His anthems, of which “Awake up my glory” is a favourable and melodious specimen, hold a good position amongst those of his contemporaries. Jeremiah Clark was a chorister in the Chapel Royal under Dr. Blow, and afterwards became organist of St. Paul’s. He died by his own hand in 1708. Besides sacred music he wrote for the theatre, and was the composer of the original music to Dryden’s “Alexander’s Feast.”

Amongst the contemporaries of these composers, although

their music belongs rather to that of the preceding school, are Dr. Child (1606—1697), a pupil of Elway Bevin, and thus one of the last direct descendants of the style of Tallis: he was for about half a century organist of St. George's, Windsor; Dr. Benjamin Rogers, whose tuneful Service in D is still in frequent use; and Dean Aldrich (1647—1710), architect, classic, logician, and musician, who wrote several services and about fifty anthems.

But to return to the school of Humfrey, Blow, and Purcell. The eighteenth century opened auspiciously for English Church music. Croft (1677—1727), another of the Chapel Royal boys educated under Blow, whom he succeeded at Westminster Abbey and at the Chapel Royal, was just coming into notice. He at first wrote for the stage, but his fame rests on his subsequent compositions for the Church. His anthems "God is gone up," "O Lord, rebuke me not," and "We will rejoice," are admirable specimens of his broad and massive style. John Weldon (1670—1736) is to be especially remembered for his anthem "In Thee, O Lord," with its lovely and pathetic duet.

Dr. Maurice Greene (1696—1755) wrote much music of various kinds. He was a friend of Handel until he became involved in the Buononcini quarrel. His best sacred compositions are included in the "Forty select Anthems" published by him. Dr. Boyce (1710—1779) wrote much secular music, odes, &c., as master of the king's band. He is now best remembered by his anthems "Lord, Thou hast been our refuge," and "Surely I have built Thee an house," and the valuable collection of cathedral music which he compiled. The latter years of the century, however, saw a lamentable decline in English Church music, and it is only necessary to mention the

names of Kent (1700—1776) and Nares (1715—1780), as the two most prominent composers of a period in which mere prettiness and triviality were exchanged for the broad and scientific treatment of Purcell and Croft.

But this condemnation does not apply to the whole of English musical art at this period. In opera, there was the well-known name of Thomas Augustine Arne (1710—1778), the greatest composer for the English stage in the eighteenth century. Taking up the work left by Purcell, he produced a great number of excellent works for the theatre. For the finale to his masque of "Alfred," he wrote "Rule Britannia," and in his music to Shakespeare's "Tempest" is found "Where the bee sucks." His greatest work was the opera of "Artaxerxes," which held the boards for the best part of a century, and was translated into Italian.

Dr. S. Arnold (1740—1802) wrote music for forty-three dramatic pieces. In his works, he revived the complete musical representation of the plot. He also composed some oratorios and sacred music.

Other English operatic writers at this time were Jackson of Exeter (1730—1803), who is now best remembered by his songs, one of which was "Time has not thinned my flowing hair;" Shield (1754—1829), who produced "Lock and Key" and "Rosina"; Michael Kelly (1762—1826), author of the "Castle Spectre," "The Wood Demon," &c.; Dibdin (1745—1814), who, besides his numerous nautical and patriotic songs, wrote many operas, of which "The Waterman" is the best; and Storace (1763—1796), who composed "The Haunted Tower," "No song, no supper," &c.

This period saw the invention of an important form in English music, the *glee*, which, after the lapse of more than a century, took the place formerly occupied by the madrigal.

The chief distinctions between a glee and a madrigal are as follows. The madrigal is strictly polyphonic, and its subjects—generally few in number—are treated in every possible way by means of counterpoint and imitation, until they are thoroughly worked out. In the glee, the parts are treated more in masses, and variety is obtained by means of frequent changes of time and subject. To guard against misconception, it is well to state that, according to its etymological derivation, a glee simply means music, and it need not necessarily be of a joyful character. Hence, there are both “serious” and “cheerful” glees.

Samuel Webbe, the elder (1730—1816), may be considered as the father of the glee. He wrote some of the earliest glees, and during his lifetime the finest were produced. His contributions include “Glorious Apollo,” “When winds breathe soft,” &c.

R. J. Stevens (1756—1837) set to music several of the songs from Shakespeare’s plays, among which “The cloud capt towers,” “Ye spotted snakes,” “Sigh no more, ladies,” and many others, are well-known, and deservedly popular. Danby (1757—1798) wrote some fine glees, of which “Awake, Æolian lyre!” and “When Sappho tuned the raptured strain” are excellent examples.

Dr. Callcott (1766—1821)—brother to Sir A. W. Callcott, R.A., the well-known artist—was a most prolific and popular composer. To him are due “The Red Cross Knight,” “Who comes so dark,” “Peace to the souls of the heroes,” and many other works set to Ossianic words.

W. Horsley (1774—1858),—father of Mr. J. C. Horsley, R.A.,—with whom Mendelssohn was very intimate during his stays in England, wrote the well-known “By Celia’s harbour,” and “See the chariot at hand.” Amongst the

other composers of glees, space does not permit more than a mention of Lord Mornington (1735—1781), Battishill (1738—1801), Dr. B. Cooke (1739—1793), Paxton (died 1787), Spofforth (1768—1827), and T. S. Cooke (1782—1848).

With the commencement of the nineteenth century, there was a marked improvement in English sacred music. Amongst the pioneers in this advance were the elder Samuel Wesley, Attwood, and Crotch. Wesley (1766—1837) by his achievements as a child, is numbered amongst infant musical prodigies. Besides some excellent Latin motetts ("In exitu Israel," &c.), he wrote some good organ and pianoforte music. Attwood (1767—1838) studied in Italy and under Mozart, who had a very good opinion of his musical capabilities. In his early career, he wrote many operas. He subsequently became organist of St. Paul's, and wrote more for the Church. Mendelssohn became very intimate with him during his visits to England, and dedicated some of his organ music to him. In his works—good specimens of which are the anthems "I was glad," and "They that go down to the sea," and the Coronation Anthems, with accompaniments—he shows himself by his command of melody a true pupil of Mozart.

Dr. Crotch (1775—1847) had a great influence on the progress of music in England as the first Principal of the Royal Academy of Music. His chief work is the oratorio "Palestine." The other sacred composers of the present century who must be mentioned are Sir J. Goss (1800—1880), a pupil of Attwood, whom he succeeded as organist of St. Paul's; amongst his fine anthems are the well-known "Praise the Lord," "The Wilderness," &c.; J. L. Ellerton (1807—1873), whose fame was greater on the

continent than in England, and who wrote the oratorio "Paradise Lost," besides many masses, symphonies, and operas.

Samuel Sebastian Wesley (1810—1876), the son of the elder Wesley just spoken of, left many fine anthems such as "Ascribe unto the Lord," "O Lord, Thou art my God"—written for his doctor's degree—"The Wilderness," and "Blessed be the God and Father"; H. Smart (1813—1879), who wrote some good services and anthems, but whose fame chiefly rests on his organ compositions and his cantatas "The Bride of Dunkerron" and "King René's Daughter"; and Hugo Pierson (1815—1873), another English composer whose reputation was greatest abroad, and who left as his master-piece the oratorio "Jerusalem."

The English school in the nineteenth century can boast of several operatic composers of merit. Sir Henry Bishop (1786—1855) was the author of an immense number of operas, which his great gift of melody and the thoroughly English character of his songs, rendered very successful. Amongst the best are "The Miller and his men," "The Slave," "The Law of Java"—containing the well-known "Mynheer van Dunck"—and "Guy Mannering." Fragments of these works have become popular as part songs.


Balfe (1808—1870) obtained an European reputation by his operas, which were translated into French and Italian. After study in Italy, he returned to England in 1835 and produced his "Siege of Rochelle." His master-piece, "The Bohemian Girl," followed in 1843, "Satanella" in 1858, while his last work "Il Talismano" was produced posthumously in 1874. There are also the well-known names of Loder (1813—1865), composer of the "Mountain

Sylph," and Vincent Wallace (1818—1865), who produced "Lurline," "Maritana," &c.

Turning to instrumental music, there are two most important names to consider. John Field (1782—1837) exercised a great influence by his Nocturnes on Chopin and Mendelssohn. In fact, the form of the latter's world-renowned "Songs without words" may be said to have been invented by the Englishman in his Nocturnes. He was the favourite pupil of Clementi, whom he accompanied to Paris, Germany, and Russia, in which latter country he remained for many years, and was held in great esteem.

His intemperance shortened his life, and after a trip to Italy, he returned to die at Moscow. Field's pianoforte playing was the theme of universal admiration; he is said to have been unequalled in his *legato* and *cantabile* effects.

Sir William Sterndale Bennett (1816—1875) holds the proud position of being the greatest composer of the English school which the nineteenth century has seen. As a boy, he sang in the choir of King's College, Cambridge, and his musical studies were subsequently carried on at the Royal Academy of Music under Crotch, W. H. Holmes, and Cipriani Potter. His Opus I, the concerto in D Minor, was performed in 1833 and published at the expense of the Academy. In 1836, he went to Leipzig, where he gained much by the friendship of Mendelssohn and Schumann. He was conductor of the Philharmonic Society for ten years previous to his becoming Principal of the Academy, to which post he was appointed in 1866. This last appointment he held, together with the Professorship of Music at Cambridge, until his death. Amongst his finest orchestral works are the Concert Overtures to "The Naiades" (1836), "The Wood Nymphs" (1841),



and "Paradise and the Peri" (1862), whilst for the pianoforte he wrote many delightful works, such as the "Rondo Piacevole," "Maid of Orleans" sonata, &c. He also left the pastoral cantata "The May Queen," and the beautiful oratorio "The Woman of Samaria," works full of refinement and nobility of expression.

Looking round upon the present position of music in England, there is every reason to be hopeful for the future. The foundation of the Philharmonic Society in the present century, and the influence of Mendelssohn gave a wonderful impulse to musical activity; and the Royal Academy of Music, under the successive direction of Dr. Crotch, Cipriani Potter, Charles Lucas, Sterndale Bennett, and Macfarren, has been the nursery of many excellent musicians. Besides the old Philharmonic Society, there are the Sacred Harmonic Society, the Festivals of the Three Choirs, and those at Norwich, Leeds, and Birmingham, the Monday Popular Concerts at St. James's Hall, and the concerts at the Crystal Palace, which have all aided in spreading a knowledge of music, and in popularizing the works of the great masters. There is also great room for hopefulness for the future, when amongst contemporary composers such names are included as those of Macfarren, Sullivan, Ouseley, Elvey, Hatton, J. F. Barnett, Gadsby, Cowen, Salaman, Stainer, and many others.

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